







# Marks and Monograms

ON

## POTTERY AND PORCELAIN,

OF THE RENAISSANCE AND MODERN PERIODS;

WITH

Historical Notices of each Manufactory;

PRECEDED BY

AN INTRODUCTORY ESSAY ON THE VASA FICTILLA OF ENGLAND,  
OF THE ROMANO-BRITISH AND MEDIEVAL ERAS;

BY

WILLIAM CHAFFERS,

AUTHOR OF "HALL MARKS ON GOLD AND SILVER PLATE," "PRICED CATALOGUE OF COINS,"  
"OBJECTS OF ARCHAEOLOGICAL INTEREST AT THE NATIONAL EXHIBITION OF WORKS OF ART  
AT LEEDS IN 1868, ILLUSTRATED BY PHOTOGRAPHS," ETC.

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Third Edition, revised and considerably augmented.

WITH 2200 POTTERS' MARKS AND ILLUSTRATIONS.

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## P R E F A C E.

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**H**E origin of this work, which has been so favorably received by the public as to require a Third Edition, is to be traced to the issue of a lithographed folio sheet of "Marks and Monograms on Pottery and Porcelain," by the Author, about twelve years since, to supply a want then felt by amateurs, of a table by which the products of each manufactory might with certainty be traced to their source; it was published at a low price, and was soon out of print. The numerous enquiries for this small instalment, induced him to issue a more comprehensive work on the same subject, with short historical notices, still retaining the unassuming title originally adopted; this appeared in 1863, consisting of 270 pages. A second edition followed in 1866, augmented to 570 pages, and now in 1870 behold a portly tome of 800 pages, which has with considerable difficulty been kept within the limit of a single volume. As an old scholar of Merchant Taylors' (under the *ancien régime*), the Author may be excused quoting the motto then so constantly before his eyes, and so appropriate to this occasion: *Concordia parvæ res crescunt*. Single handed, such a task would have been almost impos-

sible, and he takes this opportunity of thanking his numerous correspondents for the interest they have taken in his labours : their names will be found in the body of the work, and their assistance duly acknowledged.

A book without an Index has been generally allowed to be an abomination, and justly reprobated from time immemorial. This being essentially a book of reference, great care has been taken to make the Index as complete as possible ; every cipher and monogram, symbols, all the manufactories, names of places, potters, painters, &c., will be found alphabetically arranged, comprising more than 5,000 words referred to in the book.

The illustrations have increased to 2200, and the greater portion of the letter-press has been rewritten, so as to embody the latest information on the various *fabriques*, and much new matter introduced.

The section of English pottery and porcelain has been materially enlarged, and, at the request of several subscribers, it is placed at the end of the book, so that it may be, if required, bound in two volumes, Foreign and English, (an extra title being printed for that purpose), especially desirable for those who wish to have their copies interleaved, which may be obtained of the printers.

In conclusion, the Author begs thus publicly to thank the Messrs. Davy for the great care and patience bestowed by them in bringing the work through the press, in the creditable manner it has been produced, and for their urbanity and kind consideration on all occasions : *Ab ovo usque ad mala.*

W. CHAFFERS.

19, *Fitzroy Square*, May 1, 1870.



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## INTRODUCTION.

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### THE VASA FICTILIA OF ENGLAND.

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#### PART I.

#### Romano-British Pottery.

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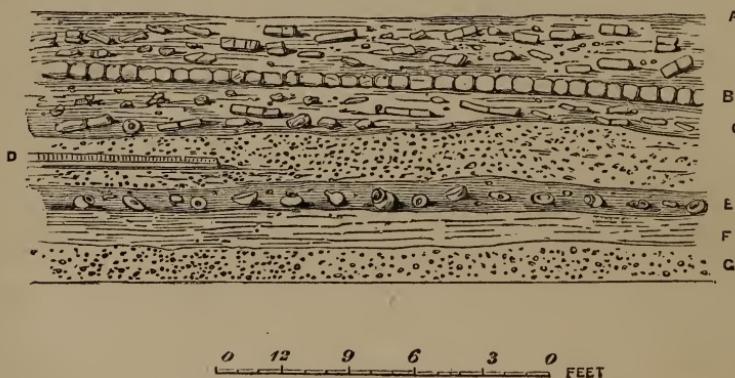
**O**F the hundreds of thousands who daily traverse the crowded streets of this great metropolis, how very few are aware that from twelve to fifteen feet beneath them lies concealed the *débris* of a Roman city, remains of buildings, tessellated pavements, domestic utensils, personal ornaments, household gods, and coins innumerable, actually remaining in that position which accident has placed them upwards of 1,500 years, and have been covered over in succeeding ages, their existence forgotten and unknown. Every generation has left some token of former habitation, however insignificant, and traces of the early British, Roman, Saxon, Norman, and early English races may be discovered by the attentive observer.

The surface of the ground in densely populated cities is raised by traffic, pulling down and rebuilding houses, the consequent waste of old material, and a variety of other causes, about on an average, a foot in every century. Thus, the area comprised within the old

Roman wall of London, has, beneath the present level, a series of strata of former occupiers of the soil.

A section of a cutting, exhibiting these strata in a very marked manner, was sketched by the author in Cannon Street in the year 1851, and is here given, showing the relative position of the Roman and early English pottery discovered in London.

*fig. 1.*



A is the present level of the street with the remains of buildings, &c., which have accumulated since the great fire in 1666.

B is the paved roadway *in situ* before the fire of London.

C is the ground in which Norman and early English pottery is discovered.

D. In this stratum we have a sort of transition between the Roman and Saxon, and towards the bottom a piece of Roman tessellated pavement.

E. The Roman stratum is easily distinguished by the black soil, and it is more thickly embedded with remains than the others; here may be seen the lustrous red ware, drinking cups, tiles, and all sorts of domestic and personal implements.

F is the natural soil, a fine clay resting upon G the gravel.

The earliest specimens of British pottery found in England are principally funereal, discovered in the burial places of the ancient Britons under mounds of earth called *barrows*, or heaps of stones called *cairns*; these are the most primitive kinds of sepulchral interment. The barrows are mostly seen on elevated situations, either on downs or uncultivated spots, and the investi-

gation although interesting, yields in general little to repay the antiquary for his trouble, as they seldom contain more than the rude sun-dried urn, filled with the ashes of the dead, mixed with the charcoal of the funereal pile, cremation being universal at that early period. These urns are sometimes ornamented with chevrons, semicircles, and longitudinal lines cut or scratched on the vessel. We shall not enter into any lengthened description of these early British vessels, but proceed to give the reader an account of the more artistic productions of the Roman settlers in Britain, who brought with them improved methods of making and decorating pottery as well as other manufactures.

The author's attention was directed some years since, by accidental circumstances, to the antiquities discovered in the city of London, in consequence of the numerous excavations made in the metropolis for the construction of sewers, and in clearing the sites for the erection of some large buildings, especially the Royal Exchange, which afforded opportunities of saving from destruction many interesting relics of ancient art, and objects illustrative of the manners and customs of the Romans in Britain. His researches brought him in contact with others working in the same field, foremost among whom was Mr. C. Roach Smith, whose advice and assistance on all matters of antiquarian interest the writer is glad to have an opportunity of acknowledging.

The illustrations, therefore, in this brief and imperfect sketch of the *vasa fictilia* of England, will be supplied almost entirely from specimens discovered by the author in the metropolis.

Evidence of Roman occupation is always manifested by the discovery of numerous fragments of vessels of a beautiful coralline red ware, commonly known as *Samian*. These are discovered from twelve to fifteen feet below the present level of London City, among undoubted Roman remains.

From the quantity of this lustrous red ware which has been observed on the sites of Roman cities and villas, it has been conjectured that it is the identical *Samian* spoken of by Pliny and other authors as used by the Romans at their meals and for other domestic purposes. It is indeed expressly stated by Pliny that the ware made of Samian earth, and which came from the island of Samos, was much esteemed by them to eat their meals out of and display upon the board; that it was in common use we have abundant authority, in fact we find it proverbial in the same manner as we at the present day make use of the simile "as brittle as glass." Plautus (*Menæch.* A. ii., Sc. 2.) "M. Placide pulta." "P. Metuis credo, ne fores Samiæ fient." Again the same author says (*Bacch.* A. ii., Sc. 2.)

"Vide quæso, ne quis tractet illam indilicens,  
Scis tu, ut confringi vas cito Samium solet."

Pliny says that the Samian ware was transported into foreign countries, and that most nations under heaven used it at their tables. If such be the case, we may reasonably ask: what has become of the numerous vestiges which must necessarily have been deposited wherever the Romans dwelt, if this red ware we are now considering be not identical with it? No other red ware, at all corresponding with the descriptions given by ancient authors, has been discovered. We are not disposed to say that the ware found in England was actually made at Samos, but it is a curious coincidence that the table ware used by the Romans in Italy, and that used by the Roman settlers in Britain, should have been both of a red colour. Martial says,

"Cui portat gaudens ancilla *paropside rubra*  
Alecem."

and Persius,

"Rubrum que amplexa *catinum*  
Cauda natat thynni, tumet alba fidelia vino."

The *paropsis rubra*, and *rubrum catinum* here mentioned, both refer to dishes used by the Romans at their meals, such as Pliny speaks of as Samian. The former was a dish to hold vegetables (the *paropsis leguminis* of Suetonius) and the other to hold larger viands, such as in this instance, a large fish. The *rubrum catinum* is also termed by Lucilius, *Samium catinum*.

"Et non pauper uti, *Samio*, curtoque *catino*."

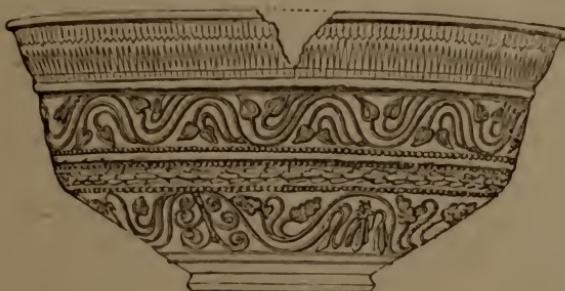
The term Samian was probably applied to all vessels used at the table, much in the same way as in the present day *China* is a term used indiscriminately for all descriptions of ware, whether porcelain or fayence, European or Oriental. Two of these Samian bowls are engraved in *Montfauçon*, (vol. v., pp. 124, 144), and are placed among the "Batterie de Cuisine." Speaking of the ware he says, "C'est fort creux, et peut avoir servie à mettre des sausses ou de la bouillie."

Tibullus alludes to these vessels,

"At tibi læta trahant Samiae convivia testæ,  
Fictaque Cumana lubrica terra rota."

Fig. 2 is a large and elegantly formed vase of the lustrous red ware, ornamented in relief with scrolls; on the bottom of the interior is the potter's name, OF. VITAL., meaning Officinâ Vitalis. From the workshop of Vitalis. It was found in St. Martin's-le-Grand, Aug. 1845.

*fig. 2.*



The most remarkable fact connected with this ware, is its uniform colour wherever found, whether in France,

Germany, or England, and this circumstance has caused considerable discussion as to the locality in which it was originally manufactured. M. Brongniart, (*Traité des Arts Céramiques*) speaking of it, says : This resemblance in respect to the texture, the density, and above all the colour of this ware in every country, is a sort of enigma difficult to solve in a satisfactory manner, for when we consider the number of places at a great distance from each other, where it is discovered, and the difference of soil in each, the difficulty arises how the Roman potters could everywhere make a paste so exactly similar, with materials necessarily so different, for it cannot be supposed they would carry with them their paste for making these vessels. It may, however, be presumed that choosing a spot where they could procure a clay, colourless, and adapted to furnish a paste sufficiently dense, they gave it the nasturtium red colour, by introducing a proportion of red ochre.

Fig. 3 is a perfect bowl of Roman red ware, found at Cologne ; design, a soldier in armour, with sword and shield, engaged in combat with a retiarius, holding on his left arm a net with a sword, and in his right hand a three-pronged spear. There is also a draped figure presenting a palm branch to an emperor seated on a curule chair. The subject of the retiarius armed with a net and three-pronged fork, fighting with a secutor,

fig. 3.



frequently occurs on the red pottery found in England. M. Brongniart mentions the discovery at Rheinzabern, a town in Alsace, (*Taberna Rheni*) of several hundreds of fragments, as well as some moulds of a lion's head, a wild boar, &c., and a vase with figures and animals, with a border of the usual pattern of festoons and tassels, and potter's name, COBNERTVS.

He also gives a plan of a kiln for the manufacture, as he supposes, of this red pottery at Heiligenberg, near Strasbourg, discovered by M. Schweighæuser, as well as sixteen moulds for making the vessels, but the patterns are not of the same character as the Samian, nor of so good a finish. The author had several of these terra cotta moulds in his possession, discovered at Cologne, which are now in the British Museum.

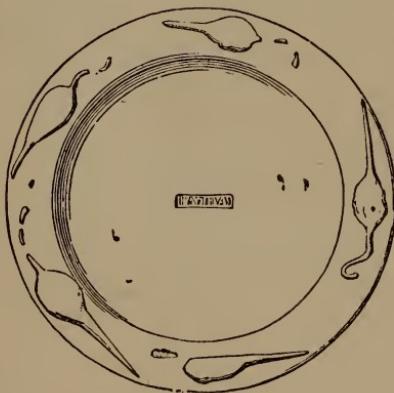
The plan adopted by the Roman potters in Germany, where these moulds are discovered, was somewhat after this manner. Stamps with handles either of bronze or baked clay, were modelled in relief with patterns, devices, and potters' names, these were employed to impress an incuse pattern on the interior of a general mould of soft clay, capable of containing the vessel in one piece, the interior being first rounded smoothly into a perfect form by the lathe. The mould thus covered with the required pattern, was fired, and became perfectly hard for future use.

The moist paste of which the vessel itself was to be made, was then pressed into the mould by hand, so as to obtain a perfect impression of all the minute details. The irregular surface of the interior was smoothed by being turned in the lathe, (for the lathe marks are always visible) while yet in a soft state, and before it was removed from the mould, thus preventing any injury which might otherwise happen to the ornamental vase by handling. Both the mould and vase inside it were then placed in the kiln and baked, the former having been already fired, would not shrink, but act as a seggar to

protect it from smoke and regulate the heat, the latter would necessarily shrink during the baking, and be easily removed when finished. The moulds would then be kept for future use. Dr. Fabroni, in his work on the Aretine Vases, (*Storia degli Antichi Vasi Fittili Aretini*. AREZZO, 1840), gives a plate of some moulds for ornamenting the ware made at Arezzo, in one of which the bowl still remained, having been fired but not removed.

The plain red pateræ were simply turned in the lathe, and sometimes ornamented round the flat edge with ivy leaves laid on in *slip* of the same colour. In the annexed woodcut will be seen the potter's name VRSVLVS, impressed across the centre, which is the usual position in the red ware; occasionally the name is found outside the vase. The names of the potters have so close an affinity with each other, whether found in Italy, Germany, France, or England, that we may reasonably infer they had one common origin, but where that locality was has not yet been satisfactorily ascertained. In England no kilns for making it have been discovered, but in France and Germany kilns have been found, and moulds also, which

fig. 4.



in fact they are just such imitations as we should expect to find in a distant colony.

Mr. C. Roach Smith is of opinion that this elegant ware was made in Gaul and Germany, derived from the

it had been supposed were used for the manufacture of this particular ware, but the evidence is not clear enough to affirm positively that it actually was so. The moulds hitherto discovered appear to be for the manufacture of a coarser description of pottery, and the ornaments certainly not of so high a finish,

earlier and more artistic models of Italy, and finds among the names of the potters many which he considers of Gaulish origin, as Dagodubnus, Dagomarus, Divicatus, Cobnertus, Tasconus, &c., whilst others are derived from a mixture of races, but the greater part are obviously Roman, as Severus, Albanus, Cassius, Atilianus, Censorinus, Domitianus, Felix, Vitalis, &c. Mr. C. Roach Smith, (*Collectanea Antiqua*, vol. v. p. 157,) records the discovery of a monument erected to the memory of the daughter of a Romano-Gaulish potter, whose name occurs on a vessel of this red ware found in London. It represents in relief a young girl holding a mirror and a basket of fruit. Above her head is this inscription, D.M. AXVLA CINTVGENI FIGVLI FILIA. Axula the daughter of Cintugenus the potter.

A long list of several hundred potters' names, including those formerly in the author's collection, is given in Mr. C. Roach Smith's *Illustrations of Roman London*, a work to which the reader is referred for more detailed information on this most interesting subject.

fig. 5.



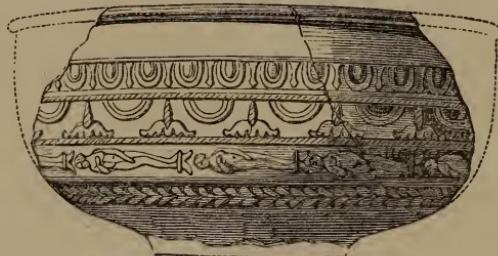
Fig. 5 is a large fragment of a Samian vase,  $9\frac{1}{2}$  in. diameter, enriched with elegant scrolls and festoons. Potter's mark, OF. RVFINI. Found in London.

Some of the patterns with which this ware is decorated are exceeding beautiful and interesting, illustrating the Roman mythology, and the different games they were accustomed to celebrate; gladiatorial combats; conflicts between men and beasts in the arena; hunting subjects, and field sports. On one fine fragment found in Lad

Lane, London, is represented in the first compartment a seated figure drinking from the small end of a horn, held above his head ; in the next are two male and female figures dancing, the one playing on the double pipe (*tibiæ pares*), the other holding a tambourine (*tympanum*) over her head, another figure is beating time to the music with the castinets (*crumata*) in his hands, and an instrument called the scabellum under one foot ; another division exhibits two pygmies armed with spear, sword, and shield, attacking their inveterate enemies the cranes, who invaded their corn fields ; hounds and rabbits are introduced in another compartment. The patterns formed of the vine, its tendrils, leaves, and grapes, are tastefully grouped. On other vases are seen bas-reliefs of the heathen deities, Mars, Mercury Apollo, Vulcan, Venus, &c. ; some modelled from existing statues.

The vase (fig. 6), represents the *Venus de Medicis*, repeated, as a border. Found at St. Mary-at-Hill, London, in 1845.

*fig. 6.*



In general the ornaments are moulded as before explained, but in some few instances the figures in relief appear to have been cast in a mould and carefully finished previous to their being affixed to the surface of the vase. Mr. C. Roach Smith gives a sketch of a beautiful specimen of this variety formerly in his collection. (*Illustrations of Roman London*, p. 97.)

Some fragments of vessels of precisely the same material, colour and glaze, have been discovered, having incuse patterns cut into the surface of the vase with great sharpness and skill, evidently by the lathe, as our cut

glass of the present day; but no perfect example has yet been met with.

The general forms of the Samian ware are bowls and dishes, or pateræ, of various sizes and of considerable thickness, to bear the constant wear to which it was subjected in being repeatedly moved on and off the board at meals; unlike the Athenian vases, which were for ornament only, and the chief excellence of which con-

fig. 7.



sisted in their extreme lightness. Fig. 7 is a plain bowl of this red ware, nearly perfect, 9 inches in diameter. Potter's mark TITIVS enclosed in a circle. Found in Queen Street, City, 1850.

Drinking cups of the red lustrous ware are never found in England. The small open bowls may perhaps have been occasionally used to drink out of, but they would be inconvenient for the purpose. An elegant poculum with two handles, or small amphora, for passing round a table from one to another of the guests, is annexed, fig. 8. It

fig. 8.



is the red ware, ornamented in relief with a peacock amid ivy leaves laid on in *slip* of the same coloured paste, 7½ in. high. Found at Cologne.

The large ornamented bowls and plain pateræ were used to place the viands and substantial part of the repast in, while the small plain Samian cups of the same red ware, were those described by ancient authors as the

*salinum*, or salt cellar, and the *acetabulum*, or vinegar cup, which were put on the board to dip the lettuce and viands into, or to hold occasionally pickles, sauces or other condiments.

The acetabulum was used as a measure, as we should say *a tea cup full*. The cyathus or ladle held one-twelfth of a sextarius or pint, the acetabulum one-eighth of a pint. The Romans divided the sextarius into twelve



*fig. 9.* equal parts, called cyathi, therefore the cups were called sextantes, quadrantes, trientes, &c., according to the number of cyathi they contained. Fig. 9, is an acetabulum of the Samian ware, with potter's mark, found in London, 1849.

A circumstance connected with these cups may not be unworthy of notice, as it shows the antiquity of the "thimble rig" of the present day. The use of the acetabulum for this purpose is distinctly mentioned ; they placed three of these cups on a three-legged table, and underneath each were put pebbles which were removed from one to the other by sleight of hand or abstracted altogether, to the great astonishment and amusement of the spectators, who found the stones under different cups from those which they expected. These persons were called acetabularii because they played with the acetabulum.

Aretium, in Italy, is one of the towns mentioned by Pliny as celebrated for the finer description of earthenware. Dr. Fabroni has published a work descriptive of this ware. (*Storia degli Antichi Vasi Fittili Aretini*. AREZZO, 1840), which is altogether distinct from the lustrous red ware called Samian, differing both in colour and execution ; the ware of Arezzo being of a darker red, and the reliefs, although as before noticed produced in the same manner, are of higher finish. The potter's names, too, are generally impressed in a sort of foot print, or else outside the vase.

Figs. 10 and 11 represent a cup of Aretine manufacture, found in London in 1841, with the maker's name

fig. 10.



fig. 11.



impressed at the bottom; it has a sort of engine-turned pattern round the top. Isidore of Seville speaks of a red ware as being the manufacture of Aretium; the passage runs thus:

“Aretina vasa, ex Aretio municipio Italiæ, dicuntur ubi fiunt, sunt enim rubra. De quibus Sedulius—

‘Rubra quod appositum testa ministrat olus.’

Samia vasa quidam putant ab oppido Samo Græciæ habere nomen, alii, dicunt cretam esse Italiæ, quæ non longe a Roma nascitur quæ Samia appellat.”—(*Isidor*, 20—4.)

Here Isidore is doubtless speaking of two red wares, and even in his time (7th century) there appears to have been a difference of opinion as to the locality of the Samian ware, the quotation from Sedulius would not solely apply to the Arezzo ware, but to any dish of red colour.

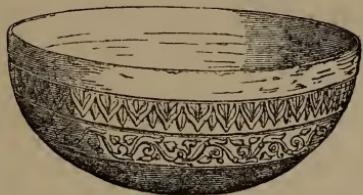
The pattern round the top of the Aretine vases is evidently the *ovolo*, or egg and arrow decoration, similar to that depicted on Greek vases (*vide Hamilton*) but unlike the border on the Samian, which is formed of festoons of drapery, with a cord and tassel, pendent between each, appearing somewhat similar at the first glance, but the difference being easily detected upon close inspection.

Figs. 12 and 13 represent a cup of red pottery of Arezzo. It exhibits the higher style of art employed in ornamenting this kind of ware in Roman Italy. The two views show the side and base of the cup; 2½ inches high, 5 inches diameter.

The Samian vessels we have just described are so very superior to those which follow, in texture, quality, glazing,

fig. 13.

fig. 12.



and decoration, that we may liken them to fine porcelain, as compared with coarse earthenware; they were of home manufacture, and although no kilns have been discovered in this country in which the red lustrous ware was manufactured, yet on the other hand several have been exhumed in which the more common description of vessels remained as placed by the Romano-British potters for baking, and the productions of each particular pottery may be recognised. Although these fragile vases are of common material, still a peculiar elegance of form may be observed in their outlines, and the ornamentation, though rude, has a good effect.

Upon the banks of the Medway, near the village of Upchurch, there was, in the time of the occupation of Britain by the Romans, a very extensive pottery. Along the shore for many miles may be observed vast quantities of Roman ware in fragments, in fact the mud or clay when the tide is out is found to be completely filled with Roman pottery. The pottery is of a fine and hard texture, its colour is usually a blue black, produced by baking it in the smoke of vegetable substances. The ornaments are simple but diversified; they appear to have been effected by means of a flat stick notched at the end, which was passed over the surface of the moist clay in

parallel, zigzag, or crossed lines, leaving the pattern incuse. In some, the ornament consists of small dots or pellets encircling the vessel in squares, circles, and diamond patterns, which appear to have been stencilled on the surface, usually of a different colour to the body of the ware, but mostly white. Some of the vessels found here are of a red colour, bottle-shaped, having been subjected to a greater degree of heat in the burning. Fig. 14 is a globular vase of reddish paste with black glaze, the pattern is formed of stencilled dots. It was found in Queen Street, Cheapside, June, 1850, and is probably from the Upchurch manufactory.

fig. 14.

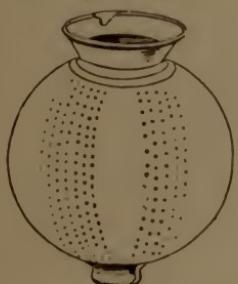


fig. 15.



There is another description of ware which is, no doubt, of native manufacture, but scarce and seldom found entire; it is of a light brown or ash coloured clay, with crinkled ornament in relief round the edges and unglazed. Fig. 15 shews the usual form of this singular kind of pottery; the pattern is made with a tool. It was found in St. Martin's-le-Grand, October, 1845.

A more ornamental kind of drinking cup was made at Castor in Northamptonshire. The discoveries of Mr. Artis in that neighbourhood revealed quantities of this ware in the kilns, as placed by the potters for baking. This gentleman traced the potteries to an extent of upwards of twenty miles on the banks of the Nen. (See *Artis' Durobrivæ of Antoninus identified and illustrated*.) These vessels are ornamented in relief with hunting subjects, representations of fishes, scrolls, foliage, and

human figures ; the mode of operation seems to have been by means of sharp and blunt skewer implements, and a *slip* of suitable consistency. These implements were of two kinds, one thick enough to carry sufficient *slip* for the head, neck, and body of animals, and another small enough to delineate the details, as the tongue, eye, lower jaws, legs, and tail. There appears to have been no retouching after the *slip* trailed from the implement. These vessels were glazed after the figures were laid on, which are usually of a different colour to the body of the ware, as white on a light brown or chocolate ground.

fig. 17.



fig. 16.

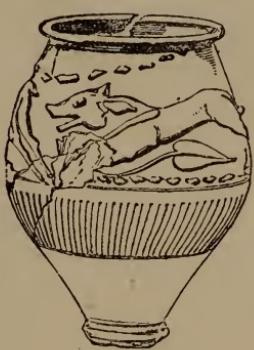


Figure 16 is a poculum of the Castor ware of white paste, dark brown glaze with a metalloid lustre, representing hounds hunting a stag, laid on in *slip* after the vase was turned and then glazed ; a sort of engine-turned tool work is seen at the bottom. Height  $4\frac{1}{2}$  inches. Found in Cateaton Street, London, January, 1845.

Another elegant drinking cup of the Castor ware is annexed, fig. 17. It is 8 inches high : yellowish brown paste. The glaze on the largest upper portion is black with the scroll ornament in *slip* of a white pipe clay ; it has two bands of tool work made before glazing. The stem of the vase has a red glaze. Found at Winchester

Some others of a higher artistic order, with subjects from the heathen mythology have been found. One at Bedford Purlieus by Mr. Artis, had a representation of Hercules delivering Hesione from the monster. Another at Colchester with a hunting subject, two gladiators and two men leading a bear. These all have their names written over their heads, and are wonderfully well done considering they are laid on in slip with a sort of skewer and not moulded.

fig. 18.



fig. 19.



This kind of pottery has been occasionally discovered in Holland and Germany, where they were perhaps imported from England. Fig. 18 is introduced for comparison, it was found on the banks of the Rhine,  $4\frac{1}{2}$  inches high, of a white paste covered with a metalloid glaze, representing dogs chasing a deer, worked in slip or *barbotine* in the way before mentioned. A drinking cup of another pattern, but of similar ware to that found at Castor, is here given, fig. 19. It is  $5\frac{3}{4}$  inches high, of a white body covered with a red glaze. The mode of ornamentation is pleasing, and appears as if obtained by overlapping cut pieces of clay before glazing. The usual form of the wine cups will be seen from the foregoing specimens, they are almost invariably smaller at the bottom than the top, and many, formerly in the author's possession, which are now in the British Museum, have short convivial words laid on in relief, as IMPLE, REPLE, BIBE, VIVAS, AVE, DA VINUM, VITA, &c.; they contain about

half a pint of liquid ; others again are so pointed as not to be able to stand on a table, but must when once filled be emptied of their contents.

Fig. 20 is a vase or cup 4½ inches high, of grayish white body and black glaze. The pattern is formed of small bosses laid on in white slip, after turning and before glazing and firing.

fig. 20.



There are many other places in England where kilns for making pottery have been discovered. Mr. J. Conyers, an antiquary, met with some in digging foundations north-

west of St. Paul's, in 1677 ; he states the depth to have been twenty-six feet, and gives sketches of the urns found in them, (*Sloane MSS.*, 958, fol. 105) ; there were also lamps, bottles and urns of the coarser sort. Remains of extensive potteries have been found in the western district of the New Forest in Hampshire, (*Archæologia*, vol. 35.)

Fig. 21 is a drinking cup, 6 inches high, of red clay, covered with a blackish glaze, the red tint being seen through it ; the sides are compressed into seven concave compartments, and a pattern in bands produced by tool marks after turning on the lathe. Found in Lothbury, 1847.

fig. 21.



fig. 22.

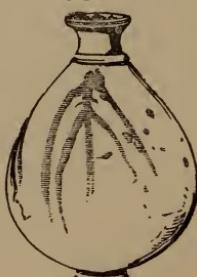


Fig. 22 is a small bottle, 6¾ inches high, of yellowish

white body, painted in black in the manner shown. From Castor, 1826.

Fig. 23 is a small vase of unglazed brownish red pottery. Found in London.



fig. 23.

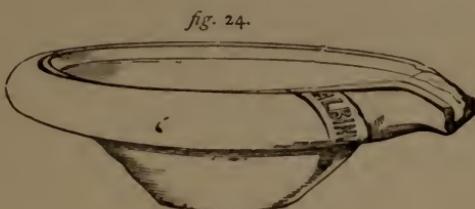


fig. 24.

Among the culinary utensils used by the Romans in this country was a broad shallow vessel termed a mortarium; it had on the bottom of the interior, sharp, angular pebbles embedded in the ware, for the purpose of triturating vegetable substances, or bruising them with liquids, being provided with a spout to pour off the mixture, when rubbed to the required consistency; it had a broad rim which turned over outwards about half way, apparently for the purpose of concentrating the heat round the vessel when placed upon the fire; on this rim is generally found the name of the potter. These mortaria are exceedingly numerous, not only in London, but in other parts of England, wherever Roman buildings have been discovered; at Headington, near Oxford, Mr. Llewellyn Jewitt found fragments of at least two hundred of them. They vary in size from 7 inches to nearly 2 feet in diameter, and are about 5 inches deep; most of them when found, give evidence of great wear, having generally a hole rubbed through the bottom.

Fig. 24 is a mortarium,  $10\frac{3}{4}$  inches diameter, of light brown ware, unglazed; the potter's mark, ALBINVS, may be observed stamped upon the rim. It was found in Smithfield, in April, 1844.

Mortaria are sometimes found of the red lustrous ware, called Samian; these are provided with spouts of lions' heads, or masks, through which the liquor was poured,

and the grains of hard stone forced into the paste inside it as usual, for the purpose of trituration.

fig. 25.

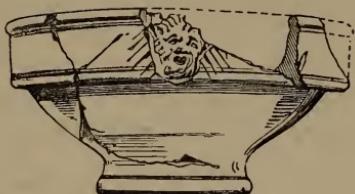


fig. 26.

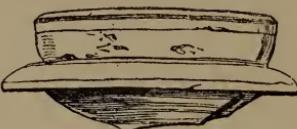
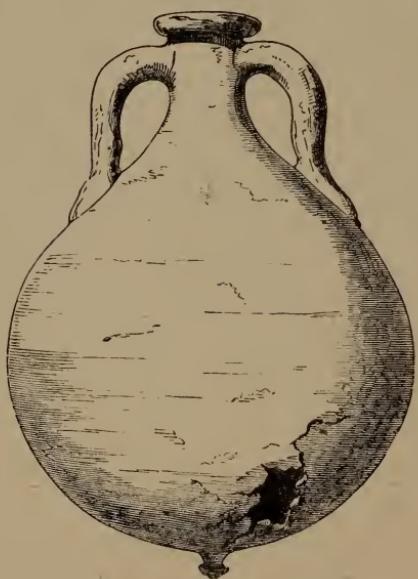


Fig. 25 is of this red ware, and bears the potter's name VLIGGI, M., or Manū; made by the hand of the potter Uliggus. It was found in London. The next cut, fig. 26, is a fragment of a vessel of uncommon external form, of the red lustrous ware, for heating liquids, with a broad projecting belt turned downwards to concentrate the heat round the bottom of the pan. Found in London.

Large amphoræ have been discovered capable of

fig. 27.



holding ten or twelve gallons, mostly in fragments; they were in general use for storing wine, oil, or other liquids. Two of them were found perfect in an excavation in Aldermanbury, one of which came into the author's possession, and is now in the Jermyn Street Museum. It is 2 ft. 9 in. high, its largest diameter 2 feet. It is of very thick light-brown clay, and unglazed, the form as annexed, (fig. 27).

These large vessels were frequently used to contain funereal deposits, the upper part being cut off and fitted on again as a cover; glass cinerary urns, filled with charred bones collected from the funeral pyre, are found

within them. In the Charles' Museum at Maidstone, are two of these, discovered in a walled cemetery at Lockham Wood, and others were recently exhumed at Colchester, containing similar deposits, now in the Museum at Colchester Castle.

Smaller amphoræ are common amongst remains of Roman domestic vessels, found in the metropolis, some of elegant forms. Fig. 28 was found in digging the foundation of London Bridge. It is 17 inches high, and unglazed.

fig. 28.



fig. 29.



Fig. 29, another amphora-formed vessel of a light red ware, was found in Cannon Street, London; and fig. 30, also of a red body, painted with a zig-zag band round the upper part, is from Old Broad Street. Fig. 31 is a small flattened amphora, used to carry at the side, suspended by the handles round the neck; it is unglazed, with red markings round the sides. Found in Moorgate Street in 1835.

The lamps found in England are seldom of bronze, but almost invariably of terra cotta, with small projections at the sides instead of handles; they were usually placed

upon flat earthenware trays, with upright ridges and handles, into which they fitted, and were thus carried

fig. 30.

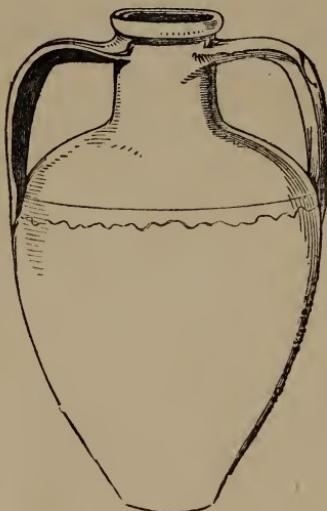


fig. 31.

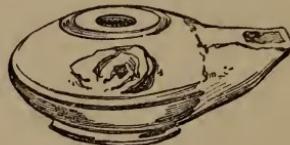


about. These lamps are, with few exceptions, of a rude character, being mostly without ornaments or potters' names. Figs. 32 and 33 are specimens of the ordinary lamp, the former found in Queen Street, Cheapside, the

fig. 32.

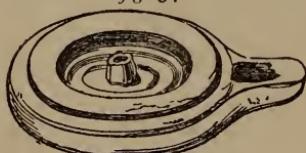


fig. 33.



latter in Lad Lane in 1842. Fig. 34 has a hole through

fig. 34.



its centre for placing on a point.

It is of black glaze, ornamented with red bands. Found in London.

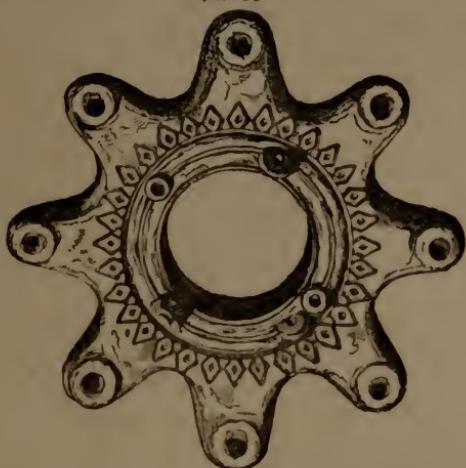
Sometimes they are found with two or more burners; these larger

lamps were suspended from the top of a high tripod or stand, with a very long stem.

Fig. 35 has eight burners, and is provided with three small loops on the inner circle, it was suspended by small bronze chains. It is of a reddish clay,  $7\frac{1}{2}$  inches diameter. Discovered at Cologne.

Tiles were made of a red clay, very compact and well fired, and moreover extremely durable, for those made

fig. 35.



upwards of 1500 years since are as firm at the present day as when first made. Bonding tiles were used to bind the courses of stone firmly together, and in the walls of Roman buildings we usually find several courses of Kentish rag, or other stone, and then a double row of these bonding tiles. They were also used to form the arches over doors and windows. One of these tiles in the author's possession, measures  $15\frac{6}{7}$  inches in length,  $10\frac{4}{5}$  inches in breadth, and  $1\frac{1}{4}$  of an inch in thickness. They are generally marked with semi-circles at one of their ends. The hypocaust tiles are square, and were used for constructing the pillars which supported the floor above the hypocaust and between which the flames of the furnace permeated. They are frequently stamped with the name of the legion or cohort which was at the time stationed at Londinium. Fig. 36 is a hypocaust tile, inscribed P.P.R.B.R. It was taken from a Roman building

fig. 36.



in Queen Street, Cheapside, in 1850. Size  $7\frac{3}{4}$  inches square.

Flue tiles are of various dimensions, but usually quadrilateral, long, and hollow, with lateral apertures for the heated air to pass through. They were placed one upon another along the inner sides of the walls to convey hot air from the hypocaust to distant rooms. They are generally ornamented with incuse patterns of geometrical figures, and diagonal or wavy lines; the object of which was to make the cement adhere more firmly.

fig. 37.



Fig. 37 was discovered in London, in August, 1846. Large quantities of tubular draining-tiles have been discovered in and about London, fitting into each other, and cemented, as at the present day. Roof-tiles were made with longitudinal edges, turned upwards; these, when placed side by side, were fastened together by semi-cylindrical tiles, larger at the lower end, which overlapped the narrow end of that placed next to it.

Cinerary urns are more frequently found without the city walls; the usual form is like that annexed. Fig. 38 contained bones, charcoal, and wood ashes. Another vase found with this, by the author, in Wells Street, Jewin Street, a few yards from the circular bastion of the old Roman wall, (which may still be seen in Cripplegate church-yard), contained about seventy silver denarii,

fig. 38.



ranging from the Emperor Galba to the Empress Faustina Senior. They were all well preserved; those of the early Emperors were slightly worn from circulation, but the latter coins of Antoninus Pius and Faustina seemed fresh from the die; from which circumstance we may

infer that they were buried in the reign of Faustina, A.D. 140.—*Vide British Archaeological Journal, v. ii. p. 272.*

The next illustration, (fig. 39) is a Roman terra cotta figure of a boy on horseback; another, found by the author, was a rattle in form of a helmeted head. Clay statuettes are also discovered of heathen deities, but the penates are usually of bronze. Another terra cotta figure

fig. 39.



fig. 40.



of a child (No. 40), is of much better work than the preceding: the drapery hangs in graceful folds round the upper part of the figure. This was found also in the metropolis.



THE  
VASA FICTILIA OF ENGLAND.

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PART II.

*Mediaeval Earthenware Vessels.*

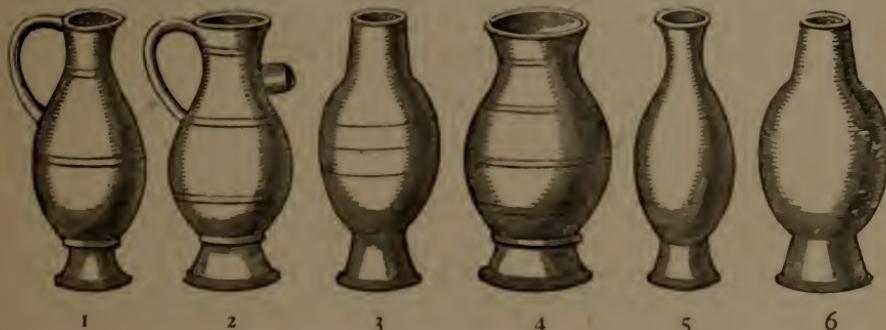
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**H**ROM the seventh to the fifteenth century, a period of nearly eight hundred years, but few examples of pottery that can with certainty be appropriated, have been handed down to us, and when they do occasionally appear in the excavations in and about the metropolis, there are so few distinctive characteristics about them that it is almost vain our attempting to identify them with any particular century within this wide range. We will, however, endeavour to clear up a portion of the mystery which has hitherto enveloped these mediæval earthenware vessels. It must be remarked that we are to consider them merely in regard to their utility and domestic œconomy, and not to their elegance of form, or fineness of material, for in those respects they present a lamentable decline from the Greek and Roman periods, when even vessels of the coarsest clay had a pleasing effect. We do not therefore speak of them as works of art, but as of homely manufacture and domestic use, which, from their fragile nature and comparative insignificance as to value, have in few instances withstood the shock of time, or been thought worthy of preservation. These fictile vessels are extremely rare, and it is a matter

of considerable difficulty to appropriate them to their particular era. It is only by comparison that we are likely to arrive at any satisfactory result.

As a reference to the Norman and early English manuscripts will materially assist us in our enquiries, a few of the more striking forms of Norman earthen cups are selected from various manuscripts,\* which by comparison with many of those hereafter engraved, will enable us to identify them as belonging to that period.

fig. 41.



A point that requires investigation is the glazing on these vessels, and when it is probable this mode of application, either as a means of decoration or utility, was revived, if it were ever entirely lost? The green glaze appears to have been intended more for use than ornament, as it seldom covers the entire surface of the vessel, but only round the inside of the lip and upper portion of the exterior, where the liquids would come in immediate contact, or might be spilt over; this could not result from accident or decay. Imperfections or blemishes in the ware are generally covered over with a spot of glaze.

It is surprising, the great depth at which these fragile vessels with a light green mottled glaze have been found in excavations; in some instances they have been discovered mixed with Roman remains. Fig. 44 is a water pitcher, with mottled green glaze on the upper

\* Strutt's "Horda Ang."

fig. 42.

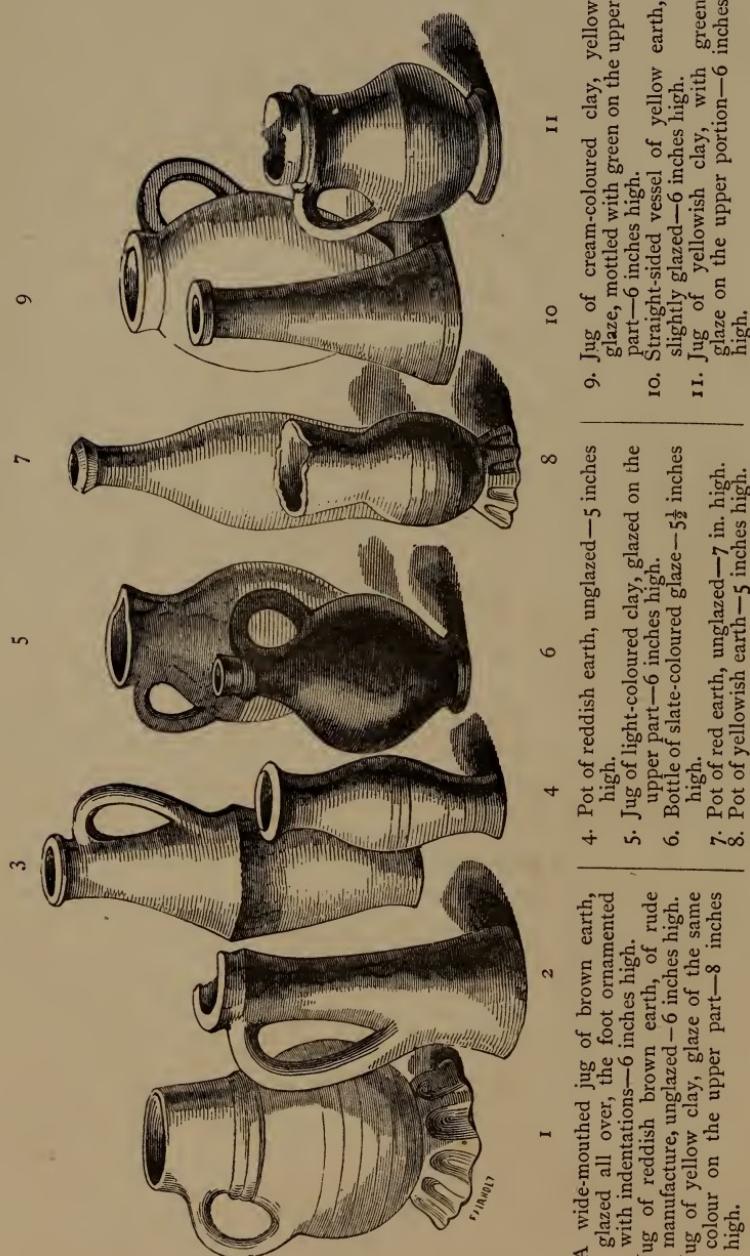
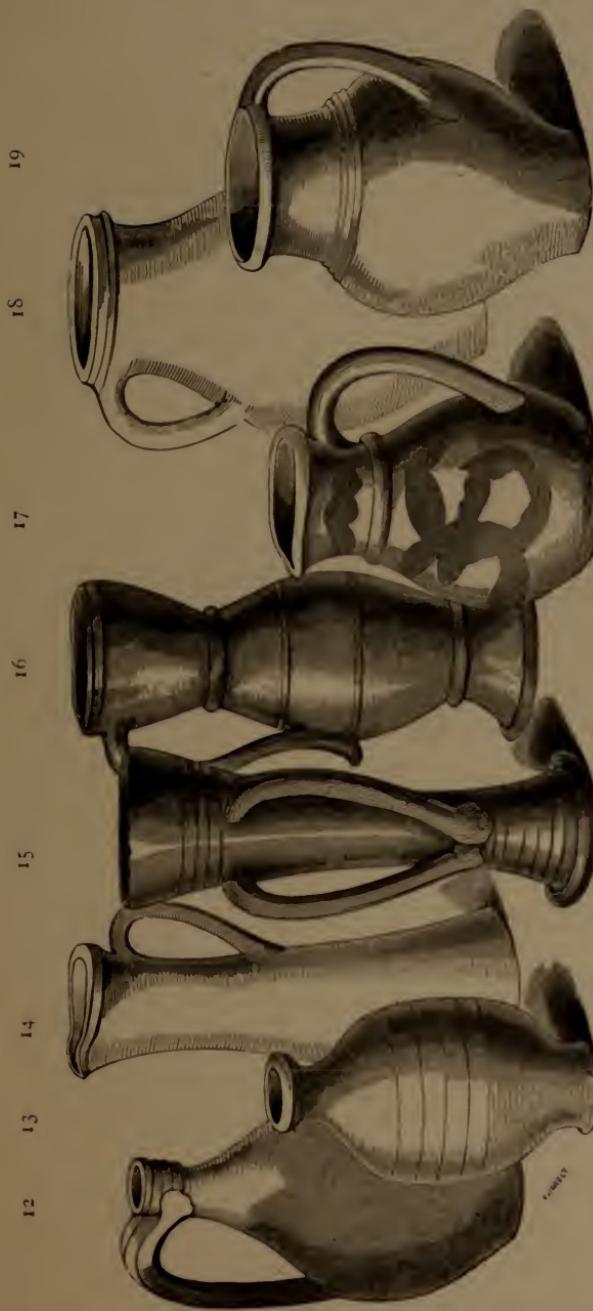


fig. 43.



12. Pitcher with narrow neck, the lower part coloured black, above of yellow green glaze—holds three quarts.  
13. Vase of light brown earth, unglazed—8 inches high.  
14. Early unglazed jug, with straight sides, of cream-coloured earth, holds three pints—11 inches high.  
15. Ale pot, covered with black glaze, having two handles, placed close to each other for the convenience of passing round a table, holds about a quart—11½ inches high.  
16. Vessel of Norman form, covered entirely with black glaze—11½ in. high.  
17. Jug of reddish brown earth, and dark green glaze, with touches of yellow, partially applied in a wavy or festoon pattern—7½ inches high.  
18. Large water pitcher of brown clay, unglazed, holds ten pints—10½ inches high.  
19. Pitcher of brown earth, unglazed, holds a quart—8 inches high.

part; it is ten inches high, and was discovered at a depth of twelve or fourteen feet, in Queen Street, Cheapside, in August 1842. Vessels of similar form are represented

fig. 45.

fig. 44.



in an illuminated manuscript of the eleventh century (*Cotton MSS., Nero, C. iv*), where servants are taking pitchers from the cupboard, filling them with water, and carrying it to the Saviour to be changed into wine, at the marriage at Cana. Mr. Wellbeloved, in his *Eburacum*, says, that with undoubted remains of Roman earthenware he frequently found fragments and entire vessels of a coarse sort, generally of a yellowish white clay, with a strong glaze of various shades of green, and adduces several instances; he states, that at Carlisle, fifteen feet below the surface, and beneath several fragments of Samian ware, were discovered two ancient pitchers, which inclined him to regard them as the work of Roman potters. Without admitting these pitchers to be Roman, these circumstances tend to prove the great antiquity of the particular sort of glazing in question, and that it was used much earlier than has been supposed. An Etruscan or Roman lagena, here given (fig. 45), with one handle, is

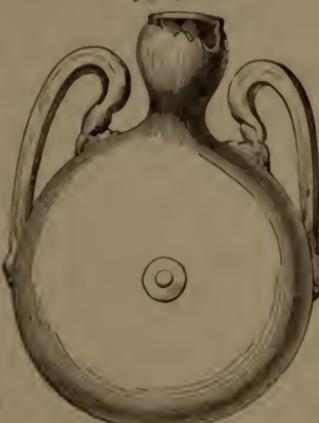
evidence in favour of that opinion. The mouth of this jug is pinched at the sides into the shape of a leaf, forming a spout for the liquor to be poured off in a small stream ; the front is ornamented by lines (cut with some sharp instrument), representing a fish, the fins of which are coloured with a green glaze, as also the lip and the wavy pattern which runs down from the top to the bottom ; the ground is of a black glaze. A Roman cinerary urn, found in Queen Street, Cheapside, in 1842, had on the inner surface of the mouth a green glaze, and a spot or two on the exterior, as though some had been accidentally spilt ; and a Roman lamp, the inner part of which is evenly and brilliantly glazed of a green colour, the outside having been so originally, but now partially rubbed off. To the latter two it may be urged, that this appearance was the result of vitrification, caused by intense heat ; and such may perhaps have been the fact : but the jug is more conclusive, as it is very improbable (even supposing it to have been subjected to a great heat) that it should be coloured in a pattern.

Fig. 46 is a very early specimen of a pilgrim's bottle, partaking much of the form of the short and flat Roman amphora, No. 31, before given. It is of cream-coloured ware, unglazed, 10 inches high. The two sides of this bottle are separately turned and joined together in the line of the two handles. Found in Cannon Street, 1851.

Fig. 47 is a tall early English jug of the Norman form; it is of light-coloured clay, partially covered with a yellow glaze, quite perfect, and of large capacity, being  $16\frac{1}{2}$  inches high. Cannon Street, 1853.

Fig. 48, a jug, 8 inches high; cream colour body,

fig. 46.



upper part covered with transparent glaze spotted with black. Found at London Wall, 1844. A jug of this

fig. 47.



form was discovered in Friday Street, with pennies of Henry III. and Edward I. Its date may therefore be assigned to the latter part of the thirteenth century. (See C. R. Smith's *Catalogue of London Antiquities*, p. 114.)

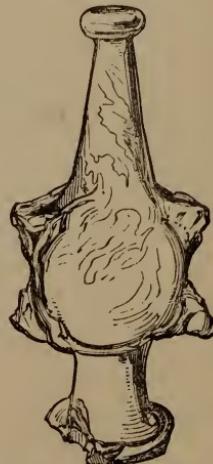
Fig. 49, a costril, 10 inches high, with two projections on each side, pierced for passing a cord or strap, for suspension, like a pilgrim's bottle. Red body, glazed in a marbled pattern with white and red. Found in London, August, 1850.

The gourd, pumpkin, cocoa-nut, and other fruits with a hard rind or shell, were undoubtedly the most primitive vessels, being naturally formed ready for use; and most of the forms of the fictile ware are derivable from this source. It would be an interesting task to pursue this

fig. 48.



fig. 49.



subject further. We should probably find, that in those countries where a particular fruit was most abundant, the fictile vessels would partake of its figure and ornamen-

source. It would be an interesting task to pursue this subject further. We should probably find, that in those countries where a particular fruit was most abundant, the fictile vessels would partake of its figure and ornamentation. The gourd and cocoa-nut were in common use in England; there are frequent allusions to them, "A standing gilt nutt" is mentioned in the will of Sir Thomas Lyttleton, A.D. 1480; and in various inventories of Wolsey, Queen Elizabeth, etc. In Chaucer (*Canterbury Tales*), the manciple says to the cook :

"I have here in my *gourd* a draught of win."

In the "Comptes Royaux de France," 1391, we read "Pour ij seaux et j *courge* ferrez, pour porter l'eaue es chambres de Madame Ysabel et Madame Iohanne de France xs.;" and in the inventory of Margaret of Austria, 1524, "Deux grosses pommes et ung concombre de terre cuyte, paincts."

The annexed cut represents a gourd-shaped bottle of brown earth, unglazed; perhaps a costril, used by travellers to carry liquids; it is slightly flattened on one of its sides to prevent it rolling, but cannot be placed in an upright position.

*fig. 50.*



The pomegranate and pine-apple were favourite objects of imitation for cups, many of which, from their expensive workmanship, have withstood the general wreck consequent upon the change of fashion. The following is a description of one presented to Queen Elizabeth : "A cuppe of silver guilt, shutting and opening in the middest, pomegranade fashion, the handle being a wheat eare." In like manner, other natural productions, such as horns of beasts, eggs of ostriches, shells, &c., were formed into drinking cups, and were the types of earthenware vessels, which partook more or less of their form.

From the recent examination of Saxon graves, much valuable information has been gained for the historian and antiquary with regard to the manners and customs of that people. The earthen vessels which have been discovered are generally of a very rude character, with some few exceptions; but this is not the case with the glass cups, which possess a degree of elegance in their form and design. The late Mr. Rolfe of Sandwich had one in his possession, discovered in a Saxon grave near Ramsgate;\* and a similar specimen was found by Mr. Dennet, in the Isle of Wight.† One peculiarity of these glasses is, that they cannot be placed upright upon the table, but must be held in the hand until emptied of their contents; they seem to partake of the character of the horn, in their elongated and pointed form.

The descriptive notices of earthenware vessels by which they can be identified, or from which we can ascertain the name of any particular form, are very scanty. Earthen bowls and dishes were, no doubt, common; but we rarely meet with notices of them; for, by reason of their comparative insignificance, they were seldom enumerated or described in inventories. Bowls are frequently alluded to without mentioning the material of which they were made. Earthen pitchers and pots were in very general use amongst all classes during the middle ages.

In the payments of the executors of Eleanor, wife of Edward I., in the thirteenth century, is the following entry:—"Item, Julianæ *La Potere*, pro ccc. *picheris viij. vid.*" And in the same document we have a record of the payment: "Item Johanni *Le Squeler*,‡ pro M<sup>le</sup>. et D. discis, tot platellis, tot salseriis, et cccc. *chiphis. xljs.*"

Some earthenware vessels have been discovered in

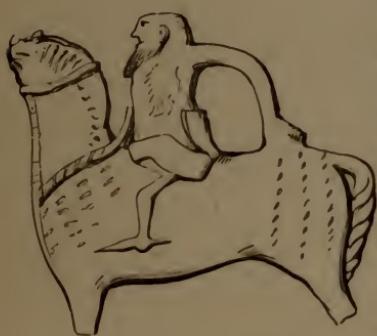
\* "Archæological Album," by Thos. Wright, Esq., p. 207.

† "Transactions of the British Archæological Association at the Winchester Congress, p. 152."

‡ The *squeler* was a seller of *esqueles*, from the French word *écuelle*, a porringer, dish, or basin. Hence, the department in large establishments where these vessels were kept and cleaned was termed a *sgwelery* (scullery).

England, which, although of a rude character, have certain peculiarities enabling us to appropriate them to their approximate date. The glazed earthenware pitcher, fig. 51, was found in making an excavation at Lewes. It is in the form of a mounted knight, and is 10 inches

fig. 51.



high, by  $11\frac{1}{2}$  inches long. Its capacity is about a quart, and has evidently been used to contain liquids, which could be introduced at the crupper of the horse and discharged through the mouth, while a hole at the top of the rider's head served as a vent. The figure has a flowing beard, long toed chausses and prycke spur of the early part of the thirteenth century, for which abundant authorities will be found from Henry III. to the earlier part of Edward I.

The vessel was originally covered with a coarse green glaze, much of which has been worn away by use. The horse's legs were probably never longer than they are now. It is in the possession of Mr. W. Figg, of Lewes.\*

The next illustration, fig. 52, represents a curious early English jug of the fourteenth century, found in an excavation in Cateaton Street, in 1841, belonging to Mr. A. C. Kirkman.† It is also of earthenware, entirely covered with a coarse green glaze, its capacity is equivalent to about a quarter of a pint. Under the lip is a face, the

fig. 52.



\* "Brit. Arch. Association Journal," vol. ii., p. 343. † Ibid., vol. iii., p. 63.

resemblance of which to the heads represented on the English coins of the three first Edwards is too obvious to escape attention, and when it was shown to Sir Samuel Meyrick, he at once pointed out the reverse curls of the beard as the fashion in the time of Edward II., and referred to the effigy of that King figured in Stothard's *Monumental Effigies*, in corroboration of this opinion. In the Salisbury Museum is a vessel of greenish glaze, in the form of a mounted knight, with pear-shaped shield, cylindrical helmet and prick spur, of the end of the twelfth century; and in the Scarborough Museum are several rude vessels of the same date, in forms of animals. Specimens of fictile vessels of the Mediæval period are extremely rare, and although the fabrication of such as have hitherto been brought to light is rude and coarse, they possess a high degree of interest, from the circumstance of their representing, for the most part, something the artist was accustomed to see and imitate to the best of his ability. This is evidently the case with these two specimens.

In the fourteenth, fifteenth, and sixteenth centuries, jugs were very commonly ornamented with heads beneath the lips or spouts; we have given an illustration of one of the fourteenth century, and the Bellarmines of the sixteenth will presently be spoken of; an allusion to a similar vessel from an inventory of the Duke of Burgundy, in 1467, is here quoted, which was sufficiently valued to be mounted in silver and gilt.

“Ung hault goblet de terre, ouvré et chiqueté à ung visaige d'un heremite, garny au dessus et au dessous d'argent doré, et le couvercle aussi d'argent doré.”

A very interesting discovery was made at Lincoln of some terra cotta moulds which had been used by a potter of the fourteenth century for impressing these ornamental heads on the glazed jugs of the time. They were found with numerous fragments of pottery near the remains of a kiln. From the head dresses and disposition of the hair and beard they evidently belong to the reign of

Edward III. The mode in which these heads were applied is shown by an impressed fragment of glazed ware found with them; they are in the collection of Mr. Arthur Trollope at Lincoln.

In the *Manners and Household Expenses* of Sir John Howard, 1466, there occurs the following entry: "Wateken bocher of Stoke, delyverd of my mony to on of the poteres of Horkesley ivs. vid. to pay hemselfe and is felawes for xi dozen potes."

The *Household Book* of the Earl of Northumberland, in 1512, gives us a pretty correct idea of the manner of living at the beginning of the sixteenth century, which for such a noble family, astonishes us at the humble and unostentatious display made at the table; hence, it appears that *treen*, or wooden trenchers and pots of earth, were commonly used at the tables of the dependants. The former were not easily to be broken; but the case was different with the earthen pots, which, from their fragile nature, were, it seems, a continual source of expense; it was therefore ordered, that—"Whereas *erthyn potts* be bought, that *ledder potte* be bought for them for serving of lyveries and meallys in my lord's hous."

Estienne Perlin, in his *Description des Royaulmes d'Angleterre et d'Ecosse*, published in Paris, in 1558, says:—"The English drink beer, not out of glasses, but from earthen pots, the covers and handles made of silver for the rich. The middle classes mount theirs in tin; the poorer sort use beer pots made of wood."

Harrison,\* who wrote about the year 1579, gives us an account of the earthen pots which were in use in his time; he says—"As for drinke, it is usually filled in pots, goblets, jugs, bowls of silver in noblemen's houses, also in fine Venice glasses of all forms, and for want of these elsewhere in *pots of earth* of sundrie colours and moulds, whereof many are garnished with silver, or at the leastwise in pewter."

\* "Description of England," Book II, cap. 6.

In the books of the Drapers' Company,\* there is a description of an election feast in the year 1522, where, after describing the order in which they sate, and other matters, goes on to inform us, that—"At the said high board, were salvers of bread, pears, and filberds, placed upon the tables before they sat down ; as also *green pots* of ale and wine, with ashen cups set before them at every mess ; but they had gilt cups for red wine and ipocras." The green pots here mentioned were doubtless earthenware pitchers, ornamented with a green glaze ; for we read in the Llosely MSS. (*Kempe*, p. 300), that in the sixteenth century "the gentlemen of the Temple drank out of *green* earthen pots made from a *white clay* found at Farnham Park."

An English *costril*, or flat round bottle, of the time of Henry VIII., with four loops, made of a fine description of pottery, and covered with a bright green glaze, was found in London, and formed part of Mr. Roach Smith's collection now in the British Museum. It is ornamented in relief on one side with the Royal arms (England and France quarterly) within a double rose, surrounded with the garter and surmounted by a crown ; the supporters are a dragon and a greyhound, and the inscription, "DNE SALVUM FAC REGEM REGINAM ET REGNUM." On the reverse side of the bottle are four medallions, one contains a heart and three daisies with the motto "LEAL," another the monogram "I.H.S.," and the others radiated ornaments. From the mottoes and supporters it is clearly of the reign of Henry VIII.

Pepys, in his *Diary*, (29th October, 1663)—being present at the Lord-Mayor's dinner—says : "I sat at the merchant strangers' table, where ten good dishes to a mess, with plenty of wine of all sorts ; but it was very unpleasing that we had no napkins nor change of trenchers, and drunk out of earthen pitchers and wooden dishes (cups)."

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\* Herbert, vol. i. p. 442.

From these quotations it appears probable that pitchers and large pots were usually made of earth and leather; while the cups or dishes, out of which the liquor was drunk, were of ash; or sometimes, among the more opulent, from cups or tankards of silver.

" His cupboard's head six earthen pitchers graced.

Beneath them was his trusty tankard placed."—*Dryden's Juvenal*.

In the orders and regulations for the royal household of Edward IV,\* "The orders for the picher house" are—"The butler *for the mouthe* delyverythe nightly, at the buttery barre for the kyng for *all nyght*; with the ale in *new ashen cuppes*, and two other for the watche, which of ryghte should be delyvered againe at the cupborde in the mornynge, *with the pottes* to serve men of worshippe in the halle; when other men of worshippe bring to this office theyre old soyled *cuppes of ayshe*, to have new." And again, in the *Expenses* of Sir John Howard,† in the fifteenth century: "Item, paid to a nother *turnere* for ijc. drynkng bolles, viijs."

We have before observed, that although earthenware is frequently found and was made in England at a very early period in the form of pitchers, jugs, and occasionally drinking cups, yet it does not appear to have been applied to the fabrication of plates. The Romans had their pateræ as well as bowls for use at their tables, usually of the fine red ware called Samian, but we rarely find them among the *débris* of table ware of the middle ages. Thin plates of such earthenware as the jugs were made of previous to the sixteenth century, would be liable to break with the least violence, and some more durable material would be selected, as metal or wood, and we accordingly find the latter in vogue for ordinary purposes. In the houses of the nobility these were of gold or silver as now; but trenchers of wood were in general use among all classes. In the *Dictionary of John de*

\* "Liber Niger," page 78.

† "Manners and Expenses of England," page 527.

*Garlandia*, A.D. 1080, they are described “ROTUNDALIA, gallice taillieurs (trencheurs) et dicuntur a rotunditate.” These plates were so called because they contained the *tranche* or slice of bread on which the meat was placed by the *ecuyer trenchant*, or carver, and passed to the guests. Instructions are given in the *Menagier de Paris*, 1393, and in the *Boke of Kervying* as to the manner of cutting the bread, the latter says, what the duty of the *butler* and *panter* is : “Ye must have three pantry knives, one to square trencher loaves, another to be a *chippere*, the third shall be sharp to smooth *trenchers*; then chyppe your sovereign’s bread hot, and all other bread let it be a day old, household bread three days old, trencher bread four days old.” In the same book much stress is laid upon the cutting of bread into *trenchers* or slices, in the placing of which the estimation of the guest was to be borne in mind, a person of high degree had five, another of lower station four, and so on.

The price of these wooden trenchers was about four shillings the hundred. In the *Household Expenses* of Sir John Harrington, 1467: “Paid to a turnere for iijc platters, price the C iiijs,” and in the “*Privy Purse Expenses of Henry VIII*,” 1532: Item paied to one of the marshalls of the kinges halle for xxvij dozen cases of trenchars delivered to the pantry xlvj vijd.”

The fruit trenchers were also of wood, carved or painted with ornaments and foliage, containing devices and rhyming sentences; they were usually fitted in a case which contained a set of six. 1589. “There be also another like epigrams that were usually sent for new year’s gifts, or to be printed, or put upon banketting dishes of sugar plates—we call them poesies, and do paint them now a-dayes upon the back sides of our fruit trenchers of wood.”\*

About the end of the fifteenth or beginning of the sixteenth century vessels of pewter almost superseded

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\* “Art of English Poesy.”

the use of treen or wood for the ordinary use of the household. There were two sorts, the common pewter and the *counterfeit vessels*, the latter being plated or washed with silver “à façon d’argent.” England furnished the best pewter, and the reason why it attained such celebrity was the establishment of a company in 1474, which had the power, granted in 1534, of inspecting and stamping all articles manufactured in England in a similiar manner to gold and silver plate.

Harrison in his *Description of England*, 1570, says—“ Our countriemen in time past, imploied the use of pewter only upon dishes, pots, and a few other trifles for service here at home, whereas now they are growne into such exquisite cunning, that they can in manner imitate by infusion anie forme or fashion of cup, dish, salte, bowl or goblet, which is made by Goldsmith’s craft, though they be never so curious, exquisite and artificially forged. Such furniture of household of this metal as we commonly call by the name of vessel, is sold usuallie by the garnish which doeth containe xij platters, xij dishes, (cups) 12 saucers, and those are either of silver fashion or else with brode or narrow brims, and bought by the pound which is now valued at six or seven pence, or peradventure at eight pence.”

The *cruskyn*, or *cruske*,—called also *cruce*, *creuse*, and *croise*,—was a drinking cup of earth. Roquesfort thus gives the signification of the old French word “ Creusequin. Coupe, gobelet, vaisseau servant à boire.” The *cruskyn* of earth is frequently mentioned in inventories of the fourteenth century; thus, in the Kalendar of the Exchquer, 1324,—“ Un *crusckyn* de terre garni d’argent, a covercle souz dorrez od iiij escuchions as costes de divers armes du pris, viijs.”\* “ Un *cruskyn* de terre blank hernoissez d’argent endorrez ove covercle embatell, enaymellez dedeins ove j babewyn pois ij lb.”† In a

\* “ Kal. Exch.” vol. iii, 128.

† Ib. iii, 319.

manuscript in the possession of Sir Thomas Phillipps, we have also a little crusken of earth, with the foot and cover gilt and enamelled ; and a pot of silver, “au guyse d'un crusken.”

The same word is still used in Ireland to denote a small pot or cup, thus—“a *cruiskeen* of whiskey.” In O'Brien's *Irish Dictionary*, the word is rendered “a small pot or pitcher,” *een* being the Irish diminutive ; hence a small cruske or cruske. The final syllable was omitted subsequently, and it was called a cruce.

“ They had sucked such a juice  
Out of the good ale *cruce*,  
Wherein they found no dregges,  
That neyther of them his hed  
Could carry home to his bed  
For lack of better legges.”—*The Unluckie Firmentie*.

The modern French word *cruche*, comprises all earthenware pitchers and jugs. The *crock* was larger than the cruce. It is spelt crokke in *Piers Ploughman* ;\* and Chaucer thus uses the word :†

“ And when that dronken was all in the *crouke*.”

The *gendet* was, according to Cotman, “an earthen bole, a stone cup or jug”; it seems to have been a small earthenware cup or tankard. The calix of a flower is called in the French language, *gendet*. The name occurs in several inventories of the fourteenth century. Among the stores for the king's ship, *The George*, in 1345, is an entry for nine godettes, called “flegghes,” vs. ijd. ; and a large godett for the king, xijd.‡

It was in succeeding times called a goddard. Stowe speaking of “ Mount Goddard-street, in Ivie-lane,” says “it was so called of the tippling there; and the Goddards mounting from the tappe to the table, from the table to the mouth, and sometimes over the head. Gayton§ mentions—

\* “ Vision,” line 13516.

† “ Reeves' Tale,” line 4166.

‡ Sir H. Nicolas' “History of the British Navy,” vol. ii. 173.

§ “ Festivous Notes on Don Quixote.”

"A goddard or anniversary spice bowl  
Drank off by the gossips."

Florio (p. 80) has "a wooden godet or tankard;" and the following quotation (*temp. Henry VI.*) shows it partook of the form of the wooden mazer: "Also ij litil masers called *godardes* covered, and another litil maser uncovered."\*

The *costrel* was a closed portable vessel or flask of earth or of wood, having projections on either side, with holes, through which a cord or leathern strap passed, for the purpose of suspending it from the neck of the person who carried it. It is spelt *costret* in *MS. Lansd. 560*, fol. 45; also, in *Richard Cœur de Lion.*†

" Now steward, I warn thee,  
Buy us vessel great plentē,  
Dishes, cuppes and saucers,  
Bowls, trays and platters,  
Vats, tuns and *costret.*"

fig. 53.

It is derived from the old French word *costeret*, from its being carried by the side; and was probably a measure or allowance of beer carried by a traveller, or given to a working man for the day. Fig. 53 is a very early specimen of such a vessel; it has been originally covered with a bright red glaze, variegated with white streaks, and on each side are two projections, and holes for suspension, by means of a leather strap or cord; it holds a pint, and is eleven inches high.

The other cut (fig. 54) represents a variety not quite so early; the upper part is covered with a green glaze; it also contains a pint. These were carried by pilgrims, travellers, and shepherds, pendent by their side along with the scrip:



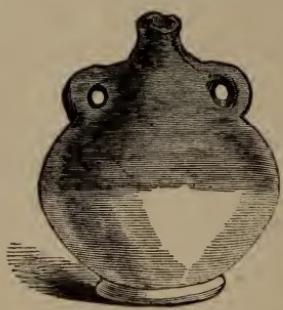
\* "Kal. Exch." vol. ii, p. 251.

† Ellis, "Met. Rom." 300.

“ A bolle and a bagge  
He bar by his syde,  
And hundred of ampulles\*  
On his hat seten.”—*Piers Ploughman.*

Sometimes it was carried at the end of the bourdon,

*fig. 54.*



or staff, which had a crook to receive it. The wooden barrel which the labourer carries with him when he goes to work, is called at the present day in the Craven dialect a *costril*.

The *jubbe* spoken of by Chaucer, was a sort of jug, which held about a quart or more :

“ With bred and chese and good ale in a *jubbe*,  
Sufficing right ynow as for a day.”†

Again :

“ A jubbe of Malvesie.”‡

The *juste*, according to Roquefort, was a vase, pot, or a sort of measure for wine :—these vessels were of earth; but more frequently of silver; sometimes of gold. In the Kalendar of the Exchequer, *temp. Henry IV*: “ Item. j autre *joust* d’argent enorrez ove les scochons des diverses armes ove botons de curall et cristall ove une covercle rouge sur le sumet.”§ And in an inventory of Charles V. of France, A.D. 1379, under the head of “ Golden vessels,” we have—“ Six grandes justes à un email rond de France cxxvij marcs : ”

Oriental porcelain was known in Europe at a very early period : the first positive mention we have of it, occurs in an inventory of effects of the Queen of Charles Le Bel, King of France, who died 1370 : “ Item, un pot à eau de pierre de *porcelaine*, à un couvercle d’argent et

\* The ampulles were small oblong vessels of glass, carried by pilgrims in the middle ages ; sewn to the hat and other parts of their dress, in token of having visited some particular shrine.

† Chaucer, line 3628.

§ “ Kal. Exch.” ii, 86.

‡ Chaucer, line 13000.

bordé d'argent doré, pesant j marc, iiij ounces, xvij estelins, prisié xiiij fr. d'or."

Among the original letters edited by Sir Henry Ellis,\* we read of a present of " iij potts of erthe payntid callyd *porceland*." It is also distinctly spoken of in 1587, as a present to Queen Elizabeth, mounted in silver and gold ; " Item, one cup of grene *pursellyne*, the foote, shanke, and cover, silver guilte, chased like dropes." " Item, one cup of pursellyne th'one side paynted red, the foote and cover silver guilte." " Item, one porrynger of white *porselyn*, garnished with golde, the cover of golde, with a lyon on the toppe thereof, 38 oz."

It was, doubtless, at this time much esteemed, on account of its scarcity ; and this may be inferred from Shakespeare's allusion to it,†—"Your honours have seen such dishes ; they are not *china dishes*, but very good dishes."

It did not at this time come direct from the East Indies, but from Venice. "China metall" is described in Minsheu's *Spanish Dialogues*, as "the fine dishes of earth, painted, such as are brought from Venice." China ware was not generally imported until 1631, when the East India ships made it an article of commerce, shortly after which, a heavy duty was laid upon it by Cromwell, —viz., twenty shillings on every dozen under a quart, and sixty shillings on those of a quart and upwards.

Ben Jonson‡ says : " Ay, sir ! his wife was the rich Chinawoman, that the courtiers visited so often." In his time the China trade had not been long opened, and "China houses" were much resorted to, for the purpose of purchasing the ware for presents ; they are also frequently mentioned by writers of the time as places of assignation.

The following vessels, from an inventory of the jewels, etc., in the Castle of Edinburgh, 1578, were probably China ware. The Anglo-Saxon word *Lame* or *Laim*,

\* Vol. ii. p. 242.

† "Measure for Measure," act ii, sc. 2.

‡ "Silent Woman," act i, sc. 1.

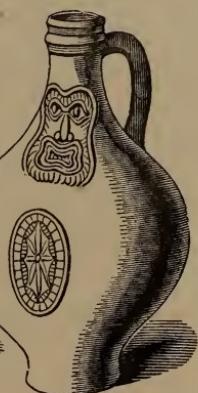
signifying *loam*, *mud*, or *clay*, “Twa flaconis of *layme* anamalit with blew and quheit, and ane all blew.” And in another account of the Queen of Scots’ “moveables” under “vesshelis of glasse,” 1562 : “Item, a figure of ane doig maid in quhite *laym*.” “i basing and lair with aips, wormes, and serpents.” “One lawer with a cowp and a cover of copper enamellit.”

The *Bellarmino*, or *long-beard*, here represented, was a description of jug of stone ware, which being of peculiar ornament and form has misled many, from its antique appearance. One was engraved a short time since in the *Illustrated London News*, and attributed to the Saxon era. This vessel, which from the reasons below stated, we have called the *Bellarmino*, was a stone pot or jug, with a wide spreading belly, and a narrow neck ; on the top of which was represented a rudely-executed face, with a long flowing beard, and a handle behind. The belly in front was ornamented with a device, or coat of arms of some town in Holland, or Germany ; sometimes only a crest ; of a mottled brown colour, glazed all over, and being of stout substance and hard texture, it was exceedingly durable.

fig. 55.



fig. 56.



These vessels were in general use in the sixteenth and seventeenth centuries at public houses and inns, to serve ale to the customers. The largest, or “galonier,” twelve inches high, contains eight pints ; the next or “Pottle-

pot," about nine inches and a half high, holds four pints; another eight inches and a half high, a quart; and the smallest, six inches in height, one pint. Fig. 55 (a pottle-pot) bears a shield quartered, with the arms of Cleves, March, Ravensburgh, and Mœurs. One of these vessels bears the date 1589, struck upon it above a coat of arms; another, which was in the possession of the late Mr. Kempe, had a venerable bearded visage, and underneath, a shield (which bore on a pale three mascles) was the date 1594. An interesting fact connected with this was its being found on the sight of the Old Boar's Head Tavern, in Eastcheap. Some have the arms of Amsterdam,—*gules*, on a pale, *or*, a pale *sable*, charged with three saltires, *argent*,—others of Prussia, Germany, etc. They are frequently alluded to in old plays; and the following description can leave no doubt as to its identity, and will justify us in christening it anew, as we have done. It occurs in the *Ordinary*, act iii, scene 3 :

“Thou thing,  
Thy belly looks like to some strutting hill,  
O'ershadowed with thy rough beard like a wood :  
Or like a larger jug, that some men call  
*A Bellarmine*, but we a *Conscience*;  
Whereon the lewder hand of pagan workman  
Over the proud ambitious head hath carved  
An idol large, with beard episcopal,  
Making the vessel look like tyrant Eglon.”

Another passage in the same play again alludes to this jug; where a man, after having partaken rather too freely of its contents the night before, is advised thus in the following couplet :

“First to breakfast, then to dine,  
Is to conquer Bellarmine.”

Meaning, that the effects of the previous evening's potations and excesses are not dissipated until after a breakfast and a good dinner.

In *Epsom Wells*, (act iv. sc. 1), Clodpate, after pushing about the cups of true English ale, says : “Uds bud, my

head begins to turn round ; but let's into the house. 'Tis dark, we'll have one *Bellarmino* there, and then Bonus Nocius."

This jug was so named after the celebrated Cardinal Robert Bellarmin, who about that time made himself so conspicuous by his zealous opposition to the reformed religion. He was born A.D 1542, and died 1621. He was sent into the Low Countries to oppose the progress of the Reformers, and he consequently received his share of hatred and derision from the Protestants, and there were few men of talent who did not enter the lists against him. The controversy was maintained with great vigour, and its rancour was manifested by satirical allusions, like this of the bottle. His biographer Fuligati says, "he was very short of stature and hair-featured," and that "his soul was conspicuous in every feature of his face." If we can in any way rely upon the portraits of him thus handed down to posterity, he must indeed have been exceedingly hard-featured.\*

Ben Jonson, in *Bartholomew Fair*, (act iv, sc. 3), says of a man who was overcome with liquor : " He hash wrashled so long with the bottle here, that *the man with the beard* hash almosht streek up his heelsh ;" and to the same vessel he also compares a host in the *New Inn* :

" Who's at the best, some round grown thing *a jug,*  
*Fac'd with a beard,* that fills out to the guests."

In the *Gipsies Metamorphosed*, the same author gives the following humorous derivation of the form of these stone jugs. In the *Induction*, one of the gipsies thus apostrophizes the audience : " Gaze upon this brave spark struck out of Flintshire, upon Justice Jug's daughter,

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\* A similar instance may be cited in the well-known " Bourdaloue " or oval *vase de nuit*, made of fayence, painted with an eye at the bottom, or other device, usually surrounded with some free legend. L. Bourdaloue was a jesuit preacher, born 1632, died 1704, who was sent into Languedoc to convert the unfortunate protestants after the revocation of the Edict of Nantes, and being the confidant of many, and mixed up with all the secret intrigues of the time, this vessel, of an abject and secret use, was maliciously designated by the name of Bourdaloue.

then sheriff of the county, who running away with a kinsman of our captain's, and her father pursuing her to the marches, he great with justice, she great with jugling, they were both for the time turned stone, upon the sight of each other here in Chester : till at last (see the wonder), a jug of the town ale reconciling them, the memorial of both their gravities,—*his in beard*, and *her's in belly*,—hath remained ever since preserved in picture upon the most stone jugs of the kingdom."

Cartwright also, in the *Lady Errant*, mentions them :

“The greater sort they say  
Are like stone pots, with beards that do reach down,  
Even to their knees.”

Bulwer, in the *Artificial Changeling*, 1653, speaks of a “formall doctor,” that “the fashion of his beard was just for all the world like those upon your Flemish jugs, bearing in guise the forme of a broome, narrow above and broad beneath.”

These passages, which have hitherto appeared obscure to the commentators, are henceforth easily explained.

We find in *Lansdowne MSS.* (108, fol. 60), a letter, relating to them, (which, as it seems a curious document, is here quoted at length,) from a person of the name of Simpson, praying he may be allowed the sole importation of stone drinking pots ; it is addressed to Queen Elizabeth.

“The sewte of William Simpson, marchaunt.—Whereas one Garnet Tynes, a straunger livinge in Acon, in the parte beyond the seas, being none of her ma<sup>ties</sup> subiecte, doth buy uppe all the pottes made at Culloin, called *Drinking stone pottes* and he onelie transporteth them into this realm of England, and selleth them : It may please your ma<sup>tie</sup> to graunte unto the sayd Simpson full power and onelie license to provyde, transport, and bring into this realm the same or such like drinking pottes ; and the said Simpson will put in good suretie that it shall not be prejudicall to anie of your ma<sup>ties</sup> subjects, but that

he will serve them as plentifullie, and sell them at as reasonable price as the other hath sold them from tyme to tyme.

Item. "He will be bound to double her ma<sup>ties</sup> custome by the year, whenever it hath been at the most.

Item. "He will as in him lieth, drawe the making of such like potte into some decayed town within this realm, wherebie manie a hundred poore men may be sett a work.

" Note. That no Englishman doth transport any potte into this realm, but only the said Garnet Tines; who also serveth all the Lowe Countries and other places with pottes."

From the quantities which have been found among the *débris* of the great fire of London, and throughout England, it is evident they were in very general use, which their durability and small cost would tend to insure.

Simpson was not successful in his suit, for we find about thirty years later, another application for the same purpose was made by Thomas Rous and Abraham Cullyn, to whom letters patent were granted on the 24th of October, 1626.

The preamble to it is interesting, and runs thus :

" Whereas we have been given to understand by our loving subjects, Thomas Rous or Ruis and Abraham Cullyn, of the City of London, Marchants, that heretofore and at this present, this our Kingdom of England, and other our dominions, are and have been served with stone pottes, stone jugges, and stone bottells out of foreign partes, from beyond the seas, and they have likewise shewed unto us, that by their industry and charge, not onely the materials but also the art and manufacture may be found out and performed, never formerly used within this our Kingdom of England by any, which profitable invention they have already attempted and in some good measure proceeded in, and hope to perfect; by which many poore and unprofitable people may be

sett on worke and put to labour and good employment. We therefore grant our Royal priviledge for the *sole* making of the stone pottes, stone juggs and stone bottells, for the terme of fourteene yeares for a reward for their invencion, and they have voluntarily offered unto us for the same a yearly rent of five pounds towards our revenue, soe long as they have benefitte by this our grant, neyther doe they desire by virtue of such grant to hinder the importacion of these commodities by others from foreign parts."

This was evidently the first exclusive permission to make stone pots and jugs in England. Judging from their names they were both foreigners—Rous or Ruis and Cullyn; the latter probably was a native of Cologne, and took his name from the city.

These vessels differed from the Bellarmines above described with their full flowing bearded heads, but were of a sort of mottled grey or brown, with plain necks, and were called "*cullings*." J. Conyers, the antiquary, speaking of a discovery in St. Paul's Church Yard (before alluded to), says he picked up some pots like *cullings*. (*Wren's Parentalia*.)

The *tyg* was a cup of coarse earthenware coated with a dark chocolate-coloured glaze, sometimes decorated with buff-coloured ornaments; they were of various forms, with two or more handles, so that they could be passed round a table for three or four persons to drink out of, each person taking hold of a different handle brought his mouth to another part of the rim to that previously used. Many of them are dated, varying from 1600 to 1680. They are still called by this name in Staffordshire. The word *tyg* is of Saxon derivation, signifying an utensil made of earth for conveying drink to the mouth.

The maker of drink cups was named *tygel wyrthan*, a worker of *tygs*. The word tile is derived from *tygel*; and *tygel wyrthan*, or tilewright, has given the name to a numerous race in Staffordshire.

To give our readers some idea of the various ramifications of a single piece of earthenware before it arrives at completion, we may note that at the present day to produce the commonest painted bowl, used by the poorest peasant wife to contain the breakfast for her rustic husband, the clays of Dorset and Devonshire, the flints of Kent, the granite of Cornwall, the lead of Montgomery, the manganese of Warwickshire, and the soda of Cheshire must be conveyed from those respective districts, and by the ingenious processes, the results of unnumbered experiments, be made to combine with other substances apparently as heterogeneous, obtained from other nations. (*Shaw*).

A single piece of ware, such as a common enamelled tea pot, mug, jug, &c. passes through at least fourteen different hands before it is finished, viz.—The Slip-maker, who makes the clay; the Temperer or Beater of the clay; the Thrower, who forms the ware, the Ball-maker and Carrier; the Attendant upon the drying of it; the Turner, who does away its roughness; the Spout-maker; the Handler, who puts on the handle and spout; the First or Biscuit Fireman; the person who immerses or dips it into the lead fluid; the Second or gloss Fireman; the Dresser or Sorter in the warehouse; the Enameller or painter; the Muffle or enamel Fireman. Several more are required to the completion of each piece of ware, but are in inferior capacities, such as the turner of the wheel, turner of the lathe, &c.





## MARKS AND MONOGRAMS.

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### MAIOLICA.

#### Italy.

**M**THE Ceramic art was patronized here by the princely house of Urbino for two hundred years, and it arrived at great perfection under Duke Frederic de Montefeltro in 1444, his son Guidobaldo, and Francesco Maria della Rovere, Guidobaldo II, and Francesco Maria II, who died 1631, with whom died also the art of making pottery in Urbino.

Before proceeding to the Marks of the various manufactories, it may be found useful to know the Italian terms given to the forms of the vessels, and to the peculiar decorations upon them, as described by many writers, and their equivalents in the English language. Piccolpasso of Castel Durante in his manuscript, (*Dell' Arte dell Vasaio*)\* gives a description of most of them, accompanied by drawings of the patterns; these examples which belong to the year 1548, must not be taken as types of all the early Italian Maiolica, but rather of its decadence.

*Scudella* or *Tazza*, a flat cup or bowl with high stem and foot.

*Ongarescha* or *piadene*, a cup mounted on a low foot.

*Taglieri*, a flat plate or trencher.

*Canestrella*, a fruit basket, made in a mould or pierced.

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\* This interesting manuscript is preserved in the Library of the South Kensington Museum.

*Bacile*, a deep bowl plate.

*Tondino*, a plate with a wide rim and a deep cavity in the centre (cavetto).

*Coppa amatoria*, a bowl or cup, on the bottom of which is painted a female bust.

*Albarello*, a drug pot of cylindrical form, the sides slightly concave to enable a person to hold it more conveniently.

*Vasi di Spezieria*, pharmacy vases.

A maiolica service much in fashion in the XVIth Century as a present to a lady in her confinement, consisted of four pieces fitting one above the other ; it was painted inside and out with the birth of some deity or an accouchement ; the lowest piece was called the *scudella* to receive broth, eggs, or other viands ; this was covered by the *taglieri* or trencher to hold the bread, above this the *ongarescha* was inverted, and within its foot was placed the *saliera* or salt cellar, and its cover, *coperchio*.

The patterns and decorations were :

*Trofei*, trophies, composed of weapons and musical instruments ; these were made principally in the State of Urbino, at the price of an *escu ducat* the hundred.

*Rabesche*, arabesques, or Oriental designs copied from damascened metal work, executed principally on white ground. Made more frequently at Genoa and Venice, at the latter the price was one florin the hundred, at Genoa 4 livres, which was considered a high price.

*Cerquate*, oak leaves, employed in compliment to the Della Rovere family then reigning at Urbino, such as branches of oak with leaves and acorns interlaced, with a central cartouche enclosing a bust, &c. ; some at 10 carlini the hundred, others an *escu ducat* the hundred.

*Grotteschi*, grotesques or chimeræ with bodies terminating in foliage, on coloured ground. The price in Urbino 2 florins the hundred, at Venice 8 livres.

*Foglie*, leaves, groups of leaves, coloured on white ground, sometimes in cameo on coloured ground. Made mostly at Venice and Genoa, price 3 livres the hundred.

*Fiori*, flowers, roses, tulips, &c., among which are birds

perched or flying, in cameo on blue ground. Made at Venice, price 5 livres the hundred.

*Frutti*, fruit, of the same character and price.

*Foglie da duzena*, leaves by the dozen, a common sort of decoration of flowers and foliage covering the surface of the plate. Half-a-florin the hundred, at Venice 2 livres.

*Paesi*, landscapes. Those made at Castel Durante, Genoa, and Venice cost 6 livres the hundred.

*Porcellana*, porcelain, executed in slight blue outline with scrolls and flowers in color upon white ground. Cost 2 livres the hundred.

*Tirata*, interlaced ornaments in colour on white ground, similar to the last. Cost 2 livres the hundred.

*Sopra bianco*, white upon white, palmette ornaments of opaque white enamel upon milky white ground. Cost a half escu the hundred.

*Sopra azurro*, the same decoration on blue ground.

*Quartiere*, quartered; this common decoration consists of large rays dividing the plate into compartments of coloured designs, in the centre of which are sometimes busts, &c. Cost 20 bolognins or 2 to 3 livres the hundred.

*Candelieri*, candelabra, very similar to *grotteschi*. In the example given by Piccolpasso, it appears painted on white ground, with an ornament composed of male or female figures or busts, with bodies and arms of branches and foliage symmetrically interlacing each other. These cost 2 florins the hundred, at Venice 8 livres.

*Sgraffiato*, incised ware with the outlines of the subject cut or scratched on the surface.

In some extracts\* from a book of expenses (Unkotspuch) of Wilibald Imhoff, of Nuremberg, from 1564, to 1577, preserved among the archives of that city, we find in his account for the year 1565, that this wealthy and ostentatious patrician obtained his artistic maiolica direct from Venice.

Forty pieces of white maiolica painted with arms, and other maiolicas, cost 11 florins.

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\* Demmin's *Guide de l'Amateur de Faience, &c.* p. 258.

In 1567, an Urbino maiolica jug and cover, 4 florins.

A large cistern for water, in the form of a ship, which cost 9 florins.

Two basins of white fayence with ewers, 4 florins the pair.

It will be seen by the comparative value of money, that these objects of art were dearly paid for, even at that time; for 20 francs for a cistern or large basin then, represents in our time at least 300, and what some writers say about the low price of maiolica when it was originally made, refers only to the common articles of commerce.

## URBINO.

In Urbino, or its immediate neighbourhood, at a place called Fermignano, existed at the latter part of the fifteenth century a manufactory of maiolica. Pungileone cites a certain potter of Urbino, named Giovanni di Donino Garducci, in the year 1477, and a member of the same family, Francesco Garducci, who in 1501 received the commands of the Cardinal of Carpaccio to make various vases. Ascanio del fu Guido is also mentioned as working in 1502; but the works of all these have disappeared, or are attributed to other fabriques, and it is not until 1530 that we can identify any of the artists named by Pungileone: Frederigo di Giannantonio, Nicolo di Gabriele; Gian Maria Mariani, who worked in 1530; Simone di Antonio Mariani in 1542, to whom M. V. Lazari attributes a plate in the Museum of Padua, signed S. A.; Luca del fu Bartholomeo in 1544; Césare Cari of Faenza, who painted in 1536 and 1551 in the botega of Guido Merlino.

The workshop of Guido Durantino was celebrated in the beginning of the sixteenth century, for the Constable de Montmorency, an amateur of works of art, commanded in 1535 a service, of which several pieces bearing his arms are still extant, one of which is in the British Museum, and others from the same atelier are mentioned below. About the same time flourished the distinguished "Francesco Xanto Avelli da Rovigo," whose works are so well known and

appreciated ; he usually painted after the designs and engravings of Raphael, not always adhering strictly to the same grouping of the originals. He also borrowed subjects from Virgil and Ovid, Ariosto, &c.

Of the same school was Nicolo di Gabriele, or Nicolo da Urbino.

Another celebrated painter of maiolica of the middle of the sixteenth century, was Orazio Fontana, originally of Castel Durante, whose family name appears to have been Pellipario, Fontana being a surname taken in consequence of the profession of several members of the family. The first whose name occurs is Nicolo Pellipario, who was alive in 1540, and had a son Guido, named in a notarial document as early as 1520; the latter had three sons, Orazio, Camillo, and Nicolo.

Guido the father survived Orazio, and his name is found on the plateau in the Fountaine Coll. (see page 62), which states that it was made in Urbino, in the shop of Maestro Guido Fontana, vase maker. Orazio remained with his father up to the year 1565, when he separated and set up a botega on his own account in the Borgo San Polo. He died in 1571. Camillo, his brother, appears to have been invited to Ferrara by Duke Alfonso II. in 1567, to assist in resuscitating the maiolica manufacture of that city, founded by Alfonso I. many years before. Of Nicolo, the third son, little is known, except that his name is incidentally mentioned in a document dated 1570.

#### EXAMPLES.

A salt cellar of triangular form, on dolphin's head and feet, painted with rich ornaments of cupids and negroes' heads, inscribed *FRA XANTO, &c.*, dated 1532 ; was purchased at the Bernal Sale by the British Museum for £61.

A superb dish in vivid colours, Pompey and Cleopatra, cupids, &c., and armorial bearings ; at the back a description and "FRA XANTO A DA ROVIGO P URBINO, 1533," now in the *S. Kensington Museum* ; sold at the Bernal Sale for £50.

A fine dish ; subject, Olympus with Apollo in the centre, above, a choir of amorini ; is in the *S. Kensington Museum*. £60.

A plateau ; subject, a pasticcio from the marriage of Alexander and Roxana, by Raffaelle, signed by Xanto, and dated 1533 ; is also in *S. Kensington Museum* (Bernal's). £50.

A fine basin and ewer, painted with grotesques and camoës on white ground, elegant handles, of Urbino fabrique, best period, c. 1550 ; (*Soltykoff Coll.*) £136.

Two plates, signed by Xanto : Hero and Leander and Metabus, with metallic lustre ; (*Soltykoff Coll.*) ; £116. each.

A fine Urbino vase, oviform with high handle, ornamented with a sphinx and masks, the body painted in bright colours with the Brazen Serpent, circa 1550, was purchased at the Bernal Sale by *Mr. A. Barker* for £220. Another, similar, with subject of a Metamorphosis, was bought by him at the same sale for £200.

A fine dish in the Bernal Coll. ; subject, Pan playing upon the pipes and two kneeling figures bearing shields, with a beautiful arabesque border, was (although broken) bought for the *British Museum* for £62.

An Urbino plateau ; subject, Moses striking the rock, with arabesque border on white ; (*Soulages*) is in the *S. Kensington Museum* ; cost £100.

Two others of Leda and the swan, and Roman soldiers attacking a bridge, (*Soulages*) in the same Collection, cost £50. each ; and two Urbino vases, painted with Mythological subjects, cost £55. each.

We must not omit to mention (although no mark is to be found upon it) a very beautiful and unique specimen of painting on maiolica, the well-known oviform vase, the handles and foot of it being restored in silver. Round the body is a continuous frieze of nude figures fighting, on a black background, after Giulio Romano, the shoulder and neck painted with arabesques, &c. en grisaille on blue ground, gadroon ornaments at bottom. This exquisite vase has been attributed to Orazio Fontana, but is unlike any of his known works. (There is another, similar, but of inferior merit, in the Brunswick Museum.) It was formerly the property of Mr. Gray, of Harringer House, at whose death it passed into the Stowe

Collection for £35. At the Stowe sale it was purchased for 51 guineas only, by Mr. Mark Philips, Warwickshire, and would at the present time probably realize ten times that amount.

In the Montferrand Coll., No. 55, there was a very interesting dish, representing the celebrated group of the Laocoön. The antiquity of this painting is evident from the fact, that the right arm of the High Priest is wanting; it is a copy of the group, as it was actually discovered in 1506, in the vineyard of Felix de Fredis, near the gate of St. Jean de Lateran. It is believed, that the arm now seen on this antique group was added by Michael Angelo.

URBINO. Francesco Xanto Avelli da Rovigo in Urbino. Inscribed on a plate; subject, Pyramus and Thisbe. In the Museum of Art, S. Kensington. Bernal Coll.

•1531.  
·f. X. A. R:  
.T Urbino.

F: co X:  
Rou:

1539.  
X:

X. N

URBINO. Francesco Xanto Rovigense. Inscribed on a plate in the Museum of Art, S. Kensington.

URBINO. By Xanto; on a plate, subject the Sword of Damocles. In the Collection of Mr. H. G. Bohn.

URBINO. By Xanto, on a tazza with arabesques, dark blue and white (*sopra azurro*.)

URBINO. The letter X. for Xantho is at the end of an inscription on a plateau, dated 1540, painted in lustre colours with the Rape of Helen, marked in blue, but the letter N is in red lustre, which proves that he sent his plates to be lustred either to Vincentio or Censio, at Gubbio, or to Nocera, whichever the letter may signify. Louvre Coll.

URBINO. Tazza with mythological subject, bearing the mark of Xanto.

*Sian: Avello Ryp*

F. X. A. R. P. IN URBINO  
1531.

FRANCESCO XANTO  
AVELLI DA ROVIGO.  
URBINO PINSE 1531.

1532  
fra: Xanto A. da  
Rovigo in Ur  
bino. p:

URBINO. By Xanto. On a dish, with portrait of Laúra, on blue ground.

URBINO. Francesco Avello Rovigense pinxit. On a plate, representing the Fall of Dædalus, finely lustred. In Mr. Amhurst T. Amhurst's Coll.

URBINO. By Xanto. On a plate, dated 1531. Bernal Coll. An old man, cupid, and female with a lute; in the centre a coat of arms, with Hercules; cost £7.

URBINO. On a plate; subject, Æneas and Anchises. Bernal Coll., now in the British Museum; cost £14.

URBINO. The signature of Xanto on a deep lustred plate; subject, Hero and Leander. In the Louvre. The same occurs on a richly lustred plate, painted with Astolfo on Pegasus, attacking the harpies.

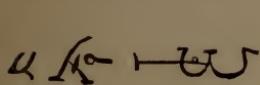
URBINO. Xanto occasionally painted in front of his plates on some part of the subject, various large Greek characters in white enamel. The most complete example here given is from a plate signed by the artist, representing Joseph and Potiphar's wife. On the bed curtains are the accompanying monograms. In the late Mr. Evans Lombe's Coll.

URBINO. On a plate dated 1537; subject, The Rape of Helen; belonging to Mr. Addington.

In these inscriptions the Greek *alpha* and *omega* may be traced more or less perfect; and the *upsilon* traversed by a *sigma*.



URBINO. On a plate; belonging to M. Salomon de Rothschild.



URBINO. On a plate; subject, The Flight of Xerxes; signed by Xanto. In Mr. Fortnum's Coll.

M. Jacquemart finds these ciphers or Greek characters on portions of a service bearing the arms of Gonzaga und Este, which he considers were made for John Francis II., Marquis of Mantua, and his wife, Isabella, daughter of Hercules I., Duke of Ferrara, married 1490; and says they were fabricated at the end of the XVth or beginning of the XVIth Century, by Biagio of Faenza, at Ferrara. This potter was in possession of a manufactory at Chateau Neuf in 1501 and in 1506, and refers the pieces to that early date. We quite agree with M. Jacquemart that these inexplicable ciphers were not adopted by Xanto, as some have supposed; but they are evidently of his time, and not so early as M. Jacquemart places them. They are found on pieces dated 1537, as this in the margin, and we have given above another instance bearing Xanto's mark of an X. on the back. We are therefore inclined to retain these ciphers as belonging to Urbino rather than Ferrara, until we have more certain data to authorise the alteration.

*In bottega di M° Guido Durā  
tino 1532*

URBINO. This mark occurs on the back of a beautifully painted plate. The date is on a stone in front; subject, The Judgment of Paris, with Mercury and Cupid, and a victory flying above.

*Nella Bottega  
di M° Guido  
Duratino  
In Urbino*

URBINO. On a dish; subject, David and Goliath, after Raphael, attributed to one of the Fontana family, or rather to the workshop of Fontana. (Louvre.) The same name is on a plate painted with the Parcae or Fates, seated, spinning. In the Soane Museum.

NELLA-BOTEGA  
DI GVIDO DVRANTINO  
IN VRBINO 1535.

FATTO IN URBINO IN  
BOTEGA DI Mo GUIDO  
DA CASTEL DURANTE



FRANCESCO DVRANTINO  
VASARO 1553.

nc 1551

*fato in Botega  
de guido merlingo*

FATE IN BOTEGA  
DI GVIDO MERLIGNO  
VASARO DA VRBINO  
IN SAN POLO  
ADJ. 30 DI MARZIO 1542.

FATE IN BOTEGA  
DI GUIDO DI NERLIGNO.

FATTO IN BOTEGA DI  
Mo GVIDO FONTANA  
VASARO IN VRBINO.



URBINO. Dish, with Jupiter and Semele. Bernal Coll., now in the British Museum ; cost £7. 5s.

URBINO. This inscription occurs on a very fine plate in the possession of Baron Sellières, representing the Muses, from a painting by Perrino del Vaga, which is considered a veritable chef d'œuvre of art, and may be considered as a prototype of the Fontana artists.

URBINO. On a cistern, painted with subjects after Giulio Romano. Narford Coll.

URBINO. This inscription and date is on a plateau ; subject, Judith and Holofernes (Campana Coll.) Louvre.

URBINO. On a dish, with the signs of the zodiac round the rim. Signed at the back. M. Demmin erroneously states that this was made at Bologna, arising from his mistaking the word *Botega* for *Bologna*.

URBINO. On a large dish; Mark Anthony and Naval Engagement. Brunswick Museum.

URBINO. Guido Fontana, son of Nicoli Pellipario, and brother of Orazio. On a plateau, in Mr. Andrew Fountaine's Coll.

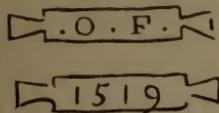
URBINO. This interesting mark with the date 1543, may probably be referred to Guido Fontana. It occurs on a plate of Urbino character. (Burn MSS.)

FATE IN BOTEGA DI  
Mo ORAZIO FONTANA  
— IN ORBINO.

FATE IN BOTEGA  
DI ORAZIO FONTANA.

URBINO. On the triangular plinth of an ovoid vase, painted with the Triumph of Amphitrite. In the Collection of M le Baron Sèllier, formerly exhibited in the Sèvres Museum.

URBINO. By the celebrated Orazio Fontana. This mark was on a vase formerly in the Strawberry Hill Coll., with serpent handles, and a subject painted after Giulio Romano. The pair then sold for £110. Mr. A. Barker has a similar vase by Orazio Fontana, and another is in the Sèvres Museum.



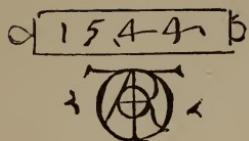
Ponpeo  
O.F.V

o. f. v." (Burn MSS.) There is a decided assimilation to the succeeding mark given by Passeri, *Orazio Fontana Urbinate*. If this be the correct reading, it follows, either that Nicolo Pellipario must have had two sons, Guido and Orazio, who both settled at Urbino before 1520, and adopted the surname Fontana; or the more celebrated Orazio must have come with his uncle about the year 1519, a much earlier date than is generally assigned, the period in which he is considered to have flourished at Urbino, by Passeri and others, being between 1540 and 1560, and he died in 1571.



URBINO. The initials of Orazio Fontana, Urbino, fecit. This mark is given by Passeri.

URBINO. The monogram of Orazio Fontana. This mark occurs on a fine plate, representing the Rape of a Sabine Woman. Saracini Coll.



URBINO. The monogram of Orazio Fontana, accompanied by the date 1544, on the back of a plate; painted with the Chase of the Calydonian Boar. From the Bernal Coll., now in the British Museum; £8. 5s.



URBINO. Orazio Fontana. This mark is attributed by Mr. J. C. Robinson to this artist. It occurs on a magnificent plate, in the Louvre; subject the Massacre of the Innocents.



URBINO. Orazio Fontana; so attributed by Mr. J. C. Robinson. This mark is on a plate, painted with St. Paul preaching at Athens, in the Narford Coll.



URBINO. Orazio Fontana. This mark, similar to the preceding, is found on a tazza, painted with David and Goliath, in the Narford Coll.



URBINO, 1542. On a highly coloured plate, painted with St. Jerome plucking a thorn out of a lion's foot, inscribed on the back with description on the subject and "Urbino, 1542." Collection of the Marchese d'Azeglio.

Gjone

Urbino —  
L

URBINO. On a plate, No. 345, Campana Collection; subject, Joshua commanding the sun to stand still, painted in the manner of Fontana. The abridged name of some artist unknown.

URBINO. On a plate; subject, David and Goliath, dated 1533. The description and signature on the back. Louvre Coll.

Nel anno de lo  
tribulatio ni  
d'Italia adi  
26 de luglio  
T Urbino

URBINO. This curious inscription which does not bear any allusion to the subject painted on the front, representing St. Mark, before whom a priest is kneeling, is on the back of a plate. Similar inscriptions relating to contemporary events are occasionally met with. A piece in the S. Kensington Museum, representing a female, wounded, leaning against a buckler, before her two weeping figures, is inscribed on the reverse, "DI TUA DISCORDIA ITALIA, IL PREMIO HOR HAI." This is dated 1536, and probably refers to the same event that is recorded above.

URBINO. Square Urbino maiolica plaque, height 10 in. by  $7\frac{1}{4}$  in. wide, painted in blue *camaieu* with the Temptation, Eve offering to Adam the forbidden fruit, copied from Marc Antonio's print after Raffaele. In front is a tablet, and date 1523. On the reverse a weaver's shuttle and distaff, probably a rebus of the painter. It is beautifully painted, and the finest specimen known to exist. In the Collection of Mr. R. Napier.

URBINO. This mark is on a vase; subject, the Israelites gathering Manna in the Wilderness; of good design, but feeble in colouring. De Bruge Coll.

ITALY. Unknown master (Andrea di Bono?) Painted about 1500. The mark occurs on a plate; subject, Horatius Cocles defending the Bridge. Bernal Coll., now in the S. Kensington Museum; cost £6. 15s.



E.F.B.  
1594

URBINO. A crescent and the initials E.F.B., dated 1594, is on the stem of an ewer, beautifully painted with yellow scrolls on blue ground, and a pelican, encircled with the following inscription, "YMASQVE DE BVONA CANA." In the possession of M. de Rothschild, of Paris.

G<sup>+</sup>B<sup>+</sup>F<sup>+</sup>

I 630  
G<sup>+</sup>B<sup>+</sup>F<sup>+</sup>

F. G. C.

URBINO. These initials are on an oval tazza, the subjects painted in two medallions, surrounded by strap-work,—Moses striking the Rock, and the Two Spies. Circa 1580. Montferrand Coll., now in the Museum of Art, S. Kensington ; cost £5.

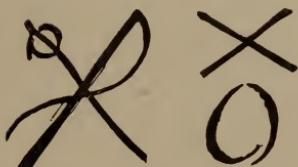
B. F. V. F.

N<sup>o</sup>  
da Urbino

di Gabriele, of whom we have before spoken as working about 1530 at Urbino, who has also signed a plate "A Sacrifice of Diana," "Nicolo di V." In the British Museum.



URBINO. Another mark of Nicolo da Urbino, bearing date 1521. On a plate representing Charles V. In the possession of M. de Basilewski.



52  
1633  
17

URBINO. This mark and date are on the back of a plate which came from Paris and was purchased by Mr. J. Webb. (Burn MSS.)

URBINO. These marks occur on a maiolica plate of XVIth Century. In the possession of Mr. Fortnum. (Burn MSS.)

URBINO. The mark of an unknown master of the XVIth Century.

URBINO. The initials of an unknown master on the back of a large maiolica dish, raised centre, with Charity and a border of arabesques and cupids, 18 in. (Burn MSS.)

URBINO. These initials are on an oval tazza, the subjects painted in two medallions, surrounded by strap-work,—Moses striking the Rock, and the Two Spies. Circa 1580. Montferrand Coll., now in the Museum of Art, S. Kensington ; cost £5.

URBINO. Battista. Franco. Urbini. Fece. The mark of one of the most celebrated painters on maiolica ware.

URBINO. The monogram of Nicolo da Urbino. On the back of a plate, painted with Mount Parnassus, after Raffaele, in the Sauvageot Coll., Louvre. M. Darcel attributes this mark to Nicolo

di Gabriele, of whom we have before spoken as working about 1530 at Urbino, who has also signed a plate "A Sacrifice of Diana," "Nicolo di V." In the British Museum.

*In Urbino nella  
Bottega di Francesco  
de Patanazzo*  
MD<sup>o</sup> XXXXI

•ALF·P·F·  
VRBINI  
1606

ALFONSO PATANAZZI  
VRBINI FE.

ALFONSO PATANAZZI FE  
VRBINI IN BOTEGA DI  
IOS BATISTA BOCCIONE.  
1607.

A.P.

F.P.  
16ij.

VRBINI EX FIGLINA  
FRANCISCI PATANATII.  
1608.

VINCENZIO PATANAZZI  
DA VRBINO DI ETA  
D'ANNI TREDECI DEL  
1620.

VINCENTIO PATANAZZI  
DE ANNI DODECI.

GIRONIMO VRBIN  
FECCIE 1583.

URBINO. This inscription and date are on the back of a very fine plateau, painted with the Storming of Goleta, engraved in Marryat. It has the mark of Fra. Xanto Avelli.

URBINO. The mark of Alfonzo Patanazzi. On a large dish, painted with the subject of Romulus receiving the Sabine Women. In the Museum of Art. S. Kensington; cost £12.

URBINO. The same artist. So signed at length on a plate mentioned by Passeri.

URBINO. Alphonso Patanazzi made this at Urbino, in the manufactory or workshop of Johannes Baptista Boccione, 1607.

URBINO. The initials of Alphonso Patanazzi.

URBINO. The mark of Francesco Patanazzi. On a plate in the Delsette Coll.

URBINO. Francesco Patanazzi. On a large maiolica cistern. Narford Coll.

URBINO. On a plate mentioned by Passeri, painted by Vincenzio Patanazzi, at the age of thirteen.

URBINO. Vincenzio Patanazzi, aged twelve. Mentioned by Passeri.

URBINO. On a plate, painted with arabesques, mentioned by M. Riocreux.

Another mark of the same painter and date is on a bowl in the Museum of Art, S. Kensington. On the border are six oval sunk pools in the manner of Palissy, painted *en grisaille* with amorini; cost £49.

1534.  
Urbino.

FATTO IN URBINO.

Φ  
1526

G.V.V.D.

MVNVS F. ANDREA  
E VOLATERRANO.

DUX. Presented to Frater Andrea, of Volterra. Passeri quotes two plates of this service; subjects, Coriolanus, and The Deluge. Two more are in Paris; and another, of Mutius Scævola, is in the Geological Museum.



1543  
San Luca  
in Urbino P<sup>tt.</sup> F<sup>co</sup>



URBINO. Marked on the back of a plate; subject, Diana and Actæon. In the possession of the Marchese d'Azeglio.

URBINO. On a large vase, painted with an historical subject. Soulages Coll.

URBINO. On a maiolica plate of old white maiolica, at Falcke's sale, No. 2880, marked in blue. (Burn MSS.)

URBINO. The arms of the Duke of Urbino. The initials of the inscription may be read, GUIDO. UBALDO. URBINO.

URBINO. This mark is on a plate,—subject, Diana and Actæon,—mentioned by Delange, attributed by some to Luca Cambiasi, a painter of Genoa, by others to Girolamo Lanfranco of Pesaro.

URBINO. A mark on a maiolica plate; subject, Diana and Actæon. In the Campana Coll.

URBINO. On the back of a plate, painted with St. Luke on horseback.

URBINO. This mark occurs on the front of a large Urbino dish, painted with The Martyrdom of St. Lawrence; the description and date, 1531, is on the back. It was sold at Lord Northwick's sale for 295 guineas.

TESAVRVS  
CARBONES ERANT      URBINO. This curious inscription is on the back of a large dish of the middle of the XVIth Century, and a representation of a mine, with several lumps of coal and a hatchet. It relates either to a scarcity of coal at the time, or more probably it records the successful use of that mineral as a substitute for wood in heating the kiln. On the front of the dish is painted a Roman Sacrifice.

*f.L.R.*      URBINO. The mark of a painter, on a highly-coloured dish; subject, a Lion Hunt, after Marc Antonio. It has been suggested that the initials stand for Francesco Lanfranco Rovigense. Berney Coll. The same letter, in conjunction with the signature of Maestro Giorgio, dated 1529, are on a plate—subject, Jupiter and Semele. Addington Coll.

**Urbino-B**      URBINO. On a plate; subject, Hector and Achilles in the River Xanthus, well coloured. Berney Coll.

F. M. DOIZ. F. Denistoun (*Memoirs of the Dukes of Urbino*, iii, 391) observes that he saw "at Urbino, in 1845, a feeble plate in colour and design, signed F. M. Doiz FIAMENGO FECIT, a proof that it was no despised production of the time." The mark in the margin was on the front, at the base of a specimen in the Gowen Sale, No. 112, but the name sounds very much like one of the Delft artists. (Burn MSS.)

1549  
—

Zabria Di Maiolica  
Finadi Menjier Rolet  
in Urbino. 1549 April 13

URBINO? This may probably be the monogram of Cesare Cari, of Faenza, who painted in the botega of Guido Merlino, from 1536 to 1551 (see page 56).

URBINO. Fayence with stanniferous enamel. This inscription is on the bottom of a sliding pillar lamp with four burners, painted in the style of Moustiers, from which place or from Marseilles, M. Rolet probably came and established himself at Urbino. It is in the S. Kensington Museum; cost £12.

## GUBBIO,

In the Duchy of Urbino, is known to us principally by the works of Maestro Giorgio Andreoli, who seems to have monopolized the ruby metallic lustre with which he enriched not only his own productions, but put in the finishing touches in metallic colours on plates of other artists from Urbino and Castel Durante.

Giorgio was son of Pietro Andreoli, a gentleman of Pavia, and was established at Gubbio when young, according to Passeri, with his brothers Salimbene and Giovanni.

In 1498 he obtained the rights of citizenship and filled some municipal offices. He was a statuary as well as a painter of fayence, several of his sculptures in marble being extant. His early pieces, mentioned below, are without the lustre which subsequently rendered him so famous. The first piece on which his metallic lustre is revealed to us by his signature, is dated 1519, his last is dated 1537; but Mr. J. C. Robinson cites a piece in the Pasolini Coll., signed by M°. Giorgio, with the date 1541, which he says cannot implicitly be relied on.

In 1537, his son Vincentio or Cencio, the only one who followed his father's profession, was associated with him in his works. Vincentio is supposed to be denoted by the N seen on some of the Gubbio plates.

Perestino was another successor of M°. Giorgio, whose mark is found noticed below, but we have no certain information respecting him.

A plaque, with St. Sebastian in relief, of early lustre ware, 1501, is perhaps one of the earliest dated specimens extant. It is in the S. Kensington Museum; cost £12. In the same Coll. is a large plate of Maestro Giorgio, with the arms of the Brancaleoni family, and border of arabesques (Soulages); cost £120.

A plateau from the Bernal Coll., having in the centre a Saint and two dogs, and the initials S. L., bordered with serpents, scrolls, and amorini; £150. There is a fine series

of Gubbio lustre plates, which cost from £30. to £60. each. The finest specimen, however, of Giorgio's, is the plate painted with the Three Graces, dated 1525. Sold in Mons. Roussel's Sale for 400 guineas, to Mr. A. Fountaine, of Narford.



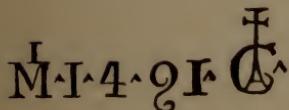
GUBBIO. The mark is supposed to be that of Andreoli. It is on the back of a lustre plate in the possession of Mr. I. Falcke.



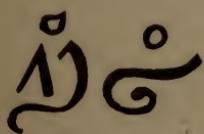
GUBBIO. Attributed to Giorgio Andreoli. On the back of a lustre plate; subject, King Solomon. Campana Coll.



GUBBIO. Giorgio Andreoli, before he was ennobled as Maestro. The mark, in gold lustre, is here reduced. - It is on the reverse side of a plaque, representing St. Jerome seated. Soulages Coll.



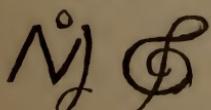
GUBBIO OR FAENZA. These monograms and date are on a circular plaque, in white enamel, on deep blue ground; in the centre is the sacred monogram Y.H.S. Museum of Art, S. Kensington. M. Darcel reads the monogram, Giorgio Andreoli.



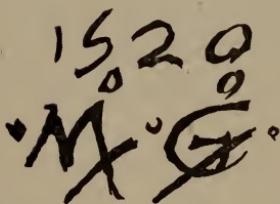
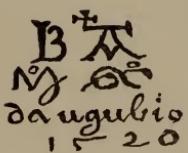
GUBBIO. The initials of Maestro Giorgio. On a tazza, painted with a male and female Figure seated, and a Cupid. Soulages Coll.



GUBBIO. The initials of Maestro Giorgio, with a merchant's mark between. On a plate; subject, Balaam.

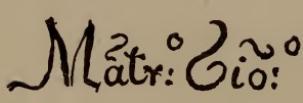


GUBBIO. Another mark of Maestro Giorgio. Given by Passeri.



*M° Giorgio 1520. Adj  
2 di Otober B.D.S.R.  
In Ugubio*

with great care in sober colours; the metallic lustre is subordinate to the rest; quoted by M. Jacquemart. The letters preceding the name of the place refer probably to the appellation of his manufactory "Botega di S. R."; but for the present we must leave the two last to be hereafter deciphered.



GUBBIO. On a plate, with a half figure of St. John in the centre, ruby lustre, belonging to M. Leroy Ladurie, of Paris.

GUBBIO. Maestro Giorgio. On a lustrous dish, with arabesques in blue. In M. De Monville's Coll., Paris.

GUBBIO. Maestro Giorgio. His works date from about 1518 to 1541. Marked on a plate; subject, St Francis. In the Museum of Art, S. Kensington; cost £30.

GUBBIO. Maestro Giorgio, 1520, with a merchant's mark. On a lustrous plate, painted with Aurora in a biga, and two winged attendants on the water. Mr. A. Barker's Coll.

GUBBIO. Maestro Giorgio, 1520. On a flat plate, richly lustred gold ground, painted in the centre with a shield of arms of three fleurs-de-lis in chief and three crowns, supported by three cupids, candelabra, trophies, &c.

GUBBIO. This curious inscription is written in blue on a piece of maiolica, in the possession of M. Dutuit, of Rouen, differing materially from those we are accustomed to refer to Gubbio. The design is the Judgment of Paris, finished

1537

Maiolica

15 25

M S

1526  
Augubio1522  
A. G.

M. G.

These letters have been considered to be the initials of Maria Gloriosa, but M. Darcel reads them Maestro Giorgio, and says the plate is identical with one in the Louvre, executed by the same hand, lustred and signed by that artist. In the S. Kensington Museum.

1541  
m.s.g.

m° Giloe

GUBBIO. Another mark of Maestro Giorgio, dated 1537.

GUBBIO. Maestro Giorgio, 1525. On a plate, painted with "The Stream of Life," from an early print by Robetta. Narford Coll. It was purchased at the Bernal sale for £142. Formerly in Passeri's possession.

GUBBIO. Maestro Giorgio, 1526. On a plate; subject, an Amorino swinging on the branch of a tree, painted *en grisaille*, richly lustred with ruby and gold colours. Soulages Coll.

GUBBIO. Maestro Giorgio. On a lustred plate, representing The Death of Dido, from an engraving by Marc Antonio. In Mr. Amhurst T. Amhurst's Coll.

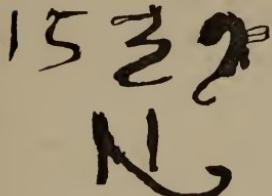
GUBBIO. This mark occurs on a plate having on the border four medallions, two of which bear these initials; in the centre the Virgin between two angels.

GUBBIO. This mark is on a plate; subject, Abraham visited by the angels, in metallic lustre; attributed to Maestro Gillio. Louvre Coll.

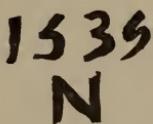
GUBBIO. The name illegible, but in the style of Maestro Giorgio. From Passeri; attributed to Maestro Gillio.



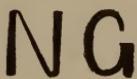
and hare, border of trophies, in metallic lustre. Sauvageot Coll.



GUBBIO. The letter N. and 1539 on a plate; subject, Diana and Actæon, with metallic lustre. Campana Coll. Louvre.

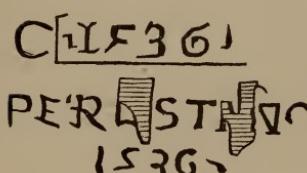


Gubbio manufacture. It occurs on a plate, with the head of John the Baptist in a charger. Soulages Coll. The same letter is on a lustred plate, with an Amorino holding a bow; in the S. Kensington Museum.



GUBBIO. The painter of the Giorgio school signing himself N., as in the preceding example.

NOCERA (Via Flaminia), a branch of the Gubbio manufactory. The pieces are usually marked N. The mark of N G, as in the margin, is in metallic lustre on the back of a plate, No. 83 in the Campana Coll.



(Campana Coll., Louvre.) The semicircle above is not a C, as Mr. A. Darcel supposes, but the handle of the tablet. The idea that this letter is the initial of Cencio or Vincentio

GUBBIO. This signature of Perestino, considerably reduced here, is on a square bas-relief, representing the Virgin and Child, painted in metallic lustre; the name on the reverse in red lustre.

Andreoli, and the word underneath is a surname given him from his expertness and celerity in working, is too visionary. It is not "*prestino*," but without a doubt *Perestino*.

GUBBIO. Probably Maestro Perestino. On a vase in the Campana Coll. Attributed in the catalogue to Maestro Giorgio.

*1557*

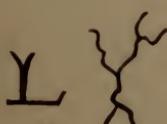
*adi 28 at magio  
in gubbio p mano  
d maslho prestino*

GUBBIO. Maestro Perestino or Prestino. Signed on a plate, painted in ruby and gold lustre, with Venus and Cupid. In the possession of Mr. I. Falcke.

*1533*

*P.*

GUBBIO. The mark, probably, of Maestro Perestino. It is on a plateau, painted from a lost work of Raphael; the subject is the Redemption of Solomon and the establishment of the Throne of David. King David is seated on a throne, like that of Solomon, spoken of in the tenth chapter of Kings, verse 18; on a lion tripod table before him is the flaming chafing dish; a golden cup, holding the five shekels of silver; a priest holds the infant Solomon on the table, and enquires of Queen Bathsheba, who stands by his side, "Is this thy son?" &c. (Numbers, xviii. 15.) There are two attendants, one on the King, the other on the Queen. In the background is the type of the future temple; and in the distance is seen the tabernacle and the hill of the Lord, with two trees, on which are hanging "the two sons of Rizpah, the daughter of Aiah, whom she bare unto Saul, and the five sons of Michal, the daughter of Saul; and they hanged them in the hill before the Lord" (II Samuel, xxi. 8.) In the Bracon Hall Coll.



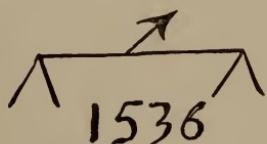
GUBBIO. This mark occurs on a piece in the Campana Coll.: a forked L and a sort of naked branch.



*Dell*  
1541



Passeri says that Giorgio was assisted in his manufacture of maiolica by his brothers; it is more likely to be the monogram of Salimbene, who, we are told, was one of them. One was in the possession of M. Sauvageot, of Paris; another in the Campana Collection.



S. Kensington; the latter being rather indelicate in composition. Such is also the case with the plate bearing the same mark, having above the letters F R, dated 1535, given by Greslou.



GUBBIO. This monogram is on a fine plate, having the Torrigiano arms, and foliage, trophies, &c. Sold at Mr. Gallardi's sale for £104.

GUBBIO. This monogram is on a lustred plate; subject, Abraham and the Angels. Campana Coll.

GUBBIO. This mark has been attributed to Maestro Censio (Vincentio), son of Giorgio Andreoli, but the mark is in direct contradiction to the assertion.

GUBBIO. This mark occurs on a plate—subject, Hercules and Cerberus; in the Campana Coll., Louvre. Another, without date, is in the Museum of Art,

Gubbio. On a bowl; subject, The Virgin and Child, painted in lustre colours. Narford Coll.

GUBBIO. Marked on the back of a plate, of yellow ground, with trophies, shaded in blue; in the centre is a shield of arms of two storks, dated 1540. Mr. A. Barker's Coll.

GUBBIO. Marked in lustre colour on the back of a plate; subject, Cupid with sword and shield, blue border and scrolls.

M.A.I.M.

GABRIEL DA GUBBIO.



**GUBBIO.** These letters are on a plate, dark blue ground, with male and female heads in costume of the beginning of the XVIth Century, within wreaths, trophies, &c. (Bernal Coll.) S. Kensington Museum; £26. 10s.

**GUBBIO.** A plate of the XVIth Century, having in the centre the bust of a warrior, inscribed as in the margin; on the border four coats of arms of yellow ground, and beneath Y. A. E. In the Coll. of M. Meusnier, of Paris.

**GUBBIO.** This mark appears on a vase having, in relief, the Virgin and Child, and also on a vase painted with ornaments in metallic lustre, and a large initial letter L, both in the Campana Coll.

**GUBBIO.** On a portrait plate, with arabesques, as practised by Giorgio Andreoli, but of inferior merit. Campana Coll.

**GUBBIO.** Perhaps the mark of Maestro Cencio. It occurs on a plate in the De Monville Coll.; also on a plate, in relief, No. 71 in the Campana Coll.

**GUBBIO.** Umbria. Manufacturers of maiolica, Messrs. Carocci, Fabbri and Co., exhibiting specimens of lustred colours in imitation of that of the XVth and XVIth Centuries, in yellow, ruby, and other metallic lustres, at the International Exhibition, 1862; marked in centre on the back. M. Pietro Gay, the director, is the artist who personally attends to this lustre, for which he obtained the medal.

## PESARO.

We are indebted for all we know of this *fabrique* to Giambattista Passeri, who has striven to do all honour to his native country; and as his history was not written until nearly two centuries after its establishment, we must make allowances for his *amour propre*. Many of the pieces of ancient style with yellow metallic lustre, formerly attributed to Pesaro, are now by common consent referred to Deruta.

Passeri quotes a certain *Joannis a Bocalibus* of Forli, who in 1396, established himself at Pesaro.

In 1462, mention is made of the loan of a large sum for the enlargement of a manufactory of vessels. The borrowers, Ventura di M°. Simone, of Siena, and Matteo di Ramiere, of Cagli, bought in the following year a considerable quantity of sand “du lac de Perouse,” which entered into the composition of fayence. To this date Passeri places the introduction of the manufacture of maiolica.

In 1486, an edict was passed in favour of Pesaro by Jean Sforza, forbidding the introduction from other *fabriques* of any but common vessels for oil and water; to the same effect were two other edicts of 1508 and 1532, and another by Guido Ubaldo in 1552; in this last the potters of Pesaro, M°. Bernardino Gagliardino, M°. Girolamo Lanfranchi, and M°. Rinaldo, “vasari et Boccalari,” engage to supply the town and country with vases, and pieces painted with historical subjects, under certain conditions. The Gironimo vase maker, who signs a plate in the margin (p. 80), is probably the Girolamo Lafranchi here mentioned; his son Giacomo succeeded him, who in 1569 invented the application of gold to maiolica fixed by fire.

In the Montferrand Coll., No. 162, there was a plate representing the Martyrdom of St. Maurice, the Tribune of a Roman Legion; on the border were the arms of Cardinal Giustiniani; it was heightened with gold, and the work of Giacomo Lanfranco, 1569.

There was, in the Coll. of M. Mathieu Meusnier, Paris, (now dispersed) a fine Italian faience plate, with *reflet métallique*; in the centre a man on horseback in armour, praying, in the manner of Albert Durer, and on the border a number of square tablets linked together like a chain, each tablet containing a letter, thus :—IOMARECHOMĀDOADIO. XVIth Century.

Passeri does honour to Guido Ubaldo II. della Rovere, who became Duke of Urbino in 1538, for his patronage of the *fabrique* of Pesaro. On the death of Guido Ubaldo in 1572, the pottery began to decline, and when Passeri returned to Pesaro, in the year 1718, there was only one potter who made ordinary vessels. Some years after, in 1757, he sent a painter from Urbania and re-commenced the manufacture on an improved plan; some of these later pieces are noticed below.



PESARO. On a plate, dated 1542. The letters stand for the words "In Pesaro."

Two others, with similar marks, both dated 1520, were in the Bernal Coll., one with St. Bartholomew, now in the British Museum, cost £41.

FATO IN PESARO. PESARO. On the back of a dish, circa 1535; subject, Apollo and Argus. Bernal Coll.; cost £6. 10s. A similar inscription is on another dish, of Picus and Circe, also from the Bernal Coll.; cost £11. Both in the British Museum.

*De Pisauro ed Chamillo.* The greater part of the early maiolica is not marked. One piece, of a man on horseback, in gold and red metallic lustre, is quoted by M. Jacquemart.

Cicerone et julie Cesar  
cuando idete le legge 1522  
in la Bottega et mastro  
giovame da legabice  
In pesaro ✓

PESARO. The mark of Girolamo, of Gabice, 1542, mentioned by Passeri, whose name is so stated in an edict of 1552, probably the same as Girolamo Lanfranco. In 1569 a privilege was granted to him for the application of

gold to fayence, fixed by the fire. In 1598 he was succeeded by his son Giacomo, who ceded the manufactory in 1599 to his sons Girolamo and Ludovico.

PESARO. On a dish; subject, Horatius Cocles; mentioned by Passeri. Another large plateau—subject, The Triumphal March of the Emperor Aurelius—was in the Soltykoff Coll., with the same inscription, but dated 1552; sold for 16 guineas.

•1566•  
MVTx SCE  
•PÍ SAVRI •

O+A  
1582

NELLA BOTEGA DI  
MAESTRO GIRONIMO  
VASARO. I.P.

FATTO NELLA BOTEGA  
DI MAESTRO BALDASAR  
VASARO DA PESARO.  
PER LA MANO DI  
TERENZIO FIGL DI  
MAESTRO MATTEO  
BOCCALARO.  
TERENZIO FECE. 1550.

*ell:r·PCP·1554.*

PESARO. This inscription is on a plate; subject, Mutius Scevola, of good design, but coarsely painted, blue, green and yellow predominating. In the Marquis d'Azeglio's Coll.

PESARO. This mark is given by Passeri as occurring on two pieces, which he assigns to this place.

PESARO. Made in the workshop of Master Gironimo, maker of vases, in Pesaro, quoted by Passeri.

PESARO. Made in the workshop of Master Baldasar, vase maker, of Pesaro, by the hand of Terenzio, son of Master Matteo, bocale-maker. Terenzio fecit, 1550. This inscription is found on a plate, with a border of musical instruments and trophies; an open book has the title of a song, "O bel fiore," &c.; in the centre is a Cupid. Mentioned by Passeri.

PESARO? On a late maiolica medicine vase; subject, Adam and Eve driven out of Paradise.

*Pesaro 1771.*

C, C  
Pesaro  
1765  
P, P, L:

PESARO. On a jug, blue ground, painted with flowers on a white medallion; one of the latest of the maiolica productions in Italy. De Bruge Coll.

PESARO, 1765. This mark in violet, is beneath a fayence plate with stanniferous enamel, painted with a rose and forget-me-nots in the centre, and a border of birds and flowers in relief and coloured. The ware is very much like that of Marseilles, as is also the decoration. In the possession of Mr. Fortnum.

An ecuelle, with green and gold leaves and scrolls, has the letters C C and Pesaro without a date.

### CASTEL DURANTE.

M. Giuseppe Raffaeli (*Mémoires Historiques sur les Faïences de Castel Durante*) mentions the existence in 1361, of a certain Giovanni dai Bistuggi, or John of Biscuits, that is, the earthenware after having received one baking, before it was enamelled and painted, which was more than seventy years before its supposed invention by Lucca della Robbia. He also speaks of a certain Maestro Gentile, who furnished the Ducal palace with vessels in 1363. The most ancient dated piece is the beautiful bowl which belonged to Mr. H. T. Hope, dated 12th Sept., 1508.

At a later period, a potter named Guido di Savino worked at Castel Durante, who, according to Piccolpasso, transported to Antwerp the knowledge of the manufacture of Italian maiolica.

It was also from Castel Durante, that a family of the name of Gatti, in 1530, introduced it into Corfu, and in 1545 that M°. Francesco del Vasaro established himself in Venice.

Piccolpasso, a potter of this place, in his interesting book describes all the various wares and patterns, illustrated by drawings in pen and ink, as well as its manufacture, processes utensils, &c. About 1623 it was created a city, and took the name of Urbania after Pope Urban VIII.

In 1722 Urbania was the only *fabrique* which existed in the Duchy of Urbino, where articles of utility only were made; but Cardinal Stoppani brought painters from other places, and endeavoured to put fresh life into the trade of Urbania.

The arabesques, with grotesque heads, frequently on blue ground, are boldly drawn; cornucopiæ, &c. designed and shaded with light blue, touched with yellow and orange, brown and green, mostly on a large scale of pattern. For the names of the designs and forms of the vases, see page 54.

A plate of Castel Durante maiolica, painted with Mars, Vulcan and Venus, circa 1530 (Bernal Coll.), is in the S. Kensington Museum; cost £44.

*1508 adi 12 de settembre  
fata fu i Castel durante  
Zoua maria b*w** CASTEL DURANTE. This inscription is on the bottom of a large and very fine bowl, surrounded externally by blue scrolls on white; inside are painted the arms of Pope Julius II., supported by Cupids, with arabesques, &c. on deep blue ground. This important piece was made on the 12th of September, 1508, and painted by Giovanni Maria, of Urbino? In the Collection of the late Mr. H. T. Hope.

*1524  
In castel du  
rante*

NELLA BOTEGA  
D'SEbastiano  
D'MARFORIO.  
A DI XI OCTOBRI  
FECE 1519.  
IN CASTEL DVRA.

IN CASTEL DURANTE  
1526.

CASTEL DURANTE. On a plate; subject, a King distributing wine and bread to some soldiers, in front are four vases, and a larger one filled with loaves. In the Marquis d'Azeglio's Collection.

CASTEL DURANTE. Sebastiano Marforio, in whose workshop this piece was made on the 11th of October, 1519, at Castel Durante. Inscribed on a large round vase, with scrolls, chimeræ, arabesques, &c. Bernal Coll., now in the British Museum; £23. One similar in the S. Kensington Museum.

CASTEL DURANTE. On a dish; subject, Dido and Ascanius. Bernal Coll.; £13. Also on one in the Campana

Coll., dated 1525; subject, the Rape of Ganymede; and on another; subject, Marsyas. Sauvageot Coll.

IN CASTELLO DURANTI.

APRESO A URBINO

MIGLIE 7. 1555.

A DE SEI D'MAGGIO

1550. AFARO IN

STVDI DURANTIAS.

CASTEL DURANTE. An inscription on a pharmacy vase. In Castel Durante near Urbino.

CASTEL DURANTE. Inscribed on a pharmacy vase in the Marryat Coll.

CASTEL DURANTE. Inscribed on a vase in the Hotel de Cluny. Made of the earth of Castel Durante, near the city of Urbino.

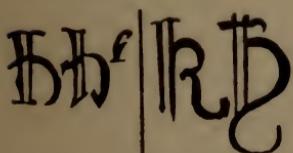
CASTEL DURANTE. Francesco Durantino, vase maker. On a cistern; subject after Giulio Romano.

FRANCESCO DURANTINO

VASARO. 1553.

FATTO IN BOTEGA  
DI PICCOLPASSO.

CASTEL DURANTE. The Chevalier Piccolpasso, director of a botega for making pottery, circa 1550, wrote a treatise on the art of making and decorating maiolica, whilst this manufactory was under the patronage of Guidobaldo II. The manuscript has been secured by Mr. J. C. Robinson for the library of the Museum of Art, S. Kensington. It is illustrated with pen and ink sketches of the mode of manufacturing the maiolica, and patterns of the ware made at Castel Durante. A translation, with copies of the drawings, has recently been published in Paris. M. Delange, in his translation of Passeri's work, speaks of a vase inscribed with Piccolpasso's name.



IN CASTELLO DURANTO,  
1541.

CASTEL DURANTE. These marks are on a plate of this manufacture; subject, the Rape of Helen. From the Bernal Coll., now in the British Museum; cost £6.

CASTEL DURANTE. On a pharmacy vase (Albarello) painted with trophies and grotesques, &c., and the bust of a man. The name on a cartouche at back, on a blue ground. Louvre G. 244.

Hipillio Rombadotti  
Pinse in Urbania

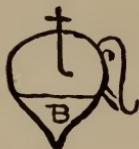
complement to Pope Urban VIII. It is on a plate; subject, The Triumph of Flora, &c. Campana Coll.

FATTA IN URBANIA  
NELLA BOTEGA DEL SIGNOR maiolica,  
PIETRO PAPI, 1667.

CASTEL DURANTE. On a piece of



CASTEL DURANTE. These seven monograms or merchants' marks occur on pharmacy vases. They probably belong to the druggists for whom the vases were made, and not the painters or makers. The last of them is on a fine cylindrical pharmacy vase, with a large oval medallion of warriors in classical costume, and scroll border; at bottom is a negro's head, and at the top the annexed mark, probably a pontifical cipher of Pope Julius II. On the back is the early date of 1501. Bernal Coll., now in the British Museum. Mr. H. G. Bohn, in his *Monograms*, which form a supplement to the priced catalogue of the Bernal sale, has ascribed this mark to P. INCHA AGRICOLA, and adduces as evidence of the existence of a painter of that name, No. 1949 in the collection; but he has doubtless been mis-led by the erroneous reading of the inscription on that specimen given by the compiler of the catalogue (who was not *au fait* with the subject)—which is really the name of the place where it was made—thus *P.*



*Inchafaggiuolo.* This absurd error has been perpetuated by M. Jules Greslou, *Recherches sur la Céramique*, p. 196.

GIOVANNI PERUZZI  
DIPINSE, 1693.



CASTEL DURANTE. On a picture of a landscape, mentioned by Mr. Marryat.

CASTLE DURANTE. On a maiolica pharmacy vase; subject, St. Martin dividing his cloak. Marked in blue at the back. This is probably an owner's mark.

*Guidō salvaggio* CASTEL DURANTE. Piccolpasso in a manuscript (now in the library of the S. Kensington Museum) written in 1548, speaks of a certain Guido di Savino, of Castel Durante, who had carried to Antwerp the art of making fayence. This Savino has been confounded by M. A. Demmin with a certain Guido Salvaggio through his misreading of an inscription on a plate in the Louvre "Guidon Salvaggio," which instead of being the signature of a painter is only the description of the subject depicted, viz.—a character of Ariosto's *Guido the Savage* shipwrecked in the *Isle des femmes*.

*Francesco Durantino* PERUGIA. The name of this ancient city is in Greek Ηερούσια, in Latin *Perusia*, and formerly in Italian *Peroschia* or *Petroschia*. It is a populous city, the capital of Perugino, in the States of the Church.

*Vasaro Amōte Bagnole* The inscription reads "Francesco Durantino, vase maker, at the Mount Bagnole, of Perugia," probably the same as that on page 83.

### FAENZA.

Faenza was the most important and probably the most ancient of all the manufactories of maiolica in Italy.

The earliest piece which we have attributed to Faenza, is the plate in the Hotel de Cluny, which heads our list, dated 1475; then comes the tile inscribed Nicolaus Orsini, 1477, and the plate signed by Don Giorgio, 1485.

A most interesting specimen, from its bearing the name of the place as well as the date, is an enamelled tile in the church of St. Sebastian and St. Petronia at Bologna, inscribed

"BOLOGNIESUS. BETINI, FECIT : XABETA. BE. FAVENTCIE : CORNELIA. BE. FAVENTICIE : ZELITA. BE. FAVETICIE : PETRUS. ANDRE. DE. FAVE," and the date 1487.

There are two tablets of earthenware, covered with stanniferous enamel, white ground, with letters painted in black, in the S. Kensington Museum; one is inscribed "SIMONETTO. DI. CHORSO. DALL. ARENA. P<sup>A</sup>. M.D. XII.", above a shield of arms; the other is an oblong tablet with this inscription "GIOVANNI. SALVETTI. P<sup>A</sup>. ET C<sup>O</sup> M.C.C.C.L.III. ET MICHELE. SVO. FIGL. (FIGLUOLO) P<sup>A</sup>. M.D.X.III."

The Musée de Cluny possesses a pharmacy vase dated 1500, the companion to which has the name Faenza. In 1485 Tomasso Garsoni in the *Piazza Universale* praises the ware of Faenza as being so white and so brilliant.

In 1548 Piccolpasso, the director of a rival manufacture at Castel Durante, and who wrote about the time when Urbino and Gubbio produced their finest works, gives the preference to the ware of Faenza.

The mark of a circle intersected by cross bars, with a small pellet or annulet in one of the quarters, has been found in connection with the signature of a Faenza *fabrique* (Casa Pirote), and it is therefore presumed that the pieces bearing it are from that manufactory.

Vincenzo Lazari speaks of a plate in the Museum of Bologna representing the Coronation of Charles V., bearing on the reverse "Fata in Faenza in Caxa Pirota." He also records that one Cesare Cari, a potter, went from Faenza to Urbino.

Among the decorators of Faenza the same author notes Baldesara Manara, who signed his pieces frequently B.M. as well as his name at length. There is a celebrated painter who signs himself F. R., as noticed in the text; these pieces generally have on the reverses, decorations in blue and orange. Another peculiarity among the painters of Faenza is a fine red colour employed by them; Piccolpasso says it is found especially in the workshop of Maestro Vergilio of Faenza, and Passeri describes the way to produce it. The backs of the pieces are usually ornamented with concentric circles or spiral lines in lapis blue on clear light blue, and

when the reverse is white, the imbrications or zones are alternately blue and yellow.

The early pieces are Archaic in character, the decorations are very ornamental, especially the grotesques or arabesques in *camaiet* on blue or yellow ground, or alternately on the two colours. The *fabrique* of Faenza does not appear to have adopted the yellow metallic lustre.

The following are in the S. Kensington Museum.\*

A plateau with raised centre, the surface grounded in dark blue, with the coat of arms in the centre, around which is a band of dancing amorini and arabesque border, circa 1520; Soulages Coll.; £80. A Faenza plate with arabesque borders on blue, and medallions of profile heads, in the centre amorini in a grotesque car, circa 1510; Bernal Coll.; £36. A Fruttiera, subject, The Gathering of the Manna in the Wilderness, copied from an engraving by Agostino Veneziano, after Raffaele; £100.

FAENZA. This inscription is round a maiolica plate, having in

**NICOLAVS·DERASNOLIS** the centre the monogram of Christ  
**AD HONOREM·DEEET** in Gothic characters, surrounded  
**SANCT·MICHAELIS.** by garlands in blue, on white  
**FECIT·FIERFANO·1475** ground, dated 1475. In the  
 Musée de Cluny. One of the earliest dated pieces known.

**DON SIORSIO** FAENZA. On the rim of a maiolica  
**1485** plate; in the centre is represented Christ  
 in the tomb, with emblems of the passion.

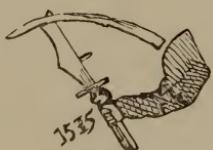
The name of Don Giorgio, 1485, is probably that of Maestro Giorgio, before he went to Gubbio and was ennobled. In the Sèvres Museum.

**NICOLAUS ORSINI** FAENZA. The annexed inscription  
**MCCCCC77** occurs on an oblong scalloped tile in  
**AD 14 DI GENAIO** the Sèvres Museum. At the top is  
 “Nicolaus Orsini;” at the bottom “1477.”

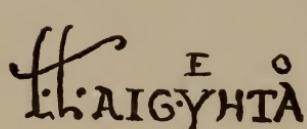
\* In our former editions we were enabled to give the Catalogue number of every specimen referred to in the Museum of Art at South Kensington, but a repetition of these numbers would now only mislead our readers, for they have all been changed and we are consequently compelled to omit them. As we have so frequently occasion, throughout the work, to refer to specimens in this unequalled collection, the change is much to be regretted, and ought, if possible, to be avoided in every Public Museum.

The 4th day of June," and between are the Orsini arms, supported by Cupids. It is extremely interesting, being of so early a date.

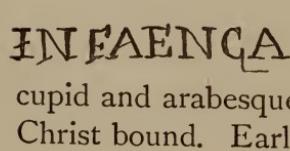
**M I  
ANSREADI BONO P** FAENZA. Ardrea di Bono. This name is written on a scroll in the centre of a circular maiolica plaque, dated 1491, bearing a shield with a lion rampant, and a small shield round its neck, enclosing a fleur-de-lis. Formerly in the Montferrand Coll., now in the S. Kensington Museum ; cost £2. 17s. 9d.



FAENZA. This curious mark was on a maiolica plate in Mr. Bernal's Collection, but was not catalogued with the others at the sale in 1855.



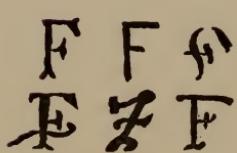
FAENZA. A very early plate, with the Virgin and Child, painted on dark blue ground, has on the back this mark in blue. Fountaine Coll., Narford.



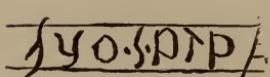
FAENZA. This mark is on the back of a small plate, with border of masks, cupid and arabesques, in yellow on dark blue ; in the centre Christ bound. Early XVIth Century. Mr. Henderson's Coll.



FAENZA. On a plate, subject, Samson pulling down the pillars of the Temple ; the back covered with coloured ornaments. Marryat Coll.



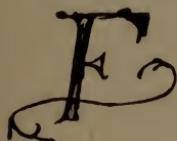
FAENZA. The letter F of different forms probably indicates the Faenza manufacture. It occurs on plates, with ornamented backs, in blue or yellow, of circles, foliage, imbrications, &c.



FAENZA. This mark is on a *repoussé* dish, with festoons of different colours, ornamented in arabesques. Mentioned by Delange.



FAENZA. This inscription reads *FATE. IN. FAEnza. IOXEF. In. CAsa. PIROTE, 1525.* Made in Faenza at the workshop of Pirote. The word Ioxef, which is also repeated on the interior of the plate, designates the subject, which is *Joseph's Cup*. In the possession of Baron Gustave de Rothschild.



FATA. IN. FAENZA.  
IN. CAXA. PIROTA.

FAENZA. On a plate painted in blue camaieu, amorino in the centre, border of dragons and trophies. Barker Coll.

FAENZA. This inscription is given by M. V. Lazari, from the reverse of a plate in the Bologna Museum, representing the Coronation of Charles V.



FAENZA. On a plate, with portrait of Laura, and arabesque border. This mark was formerly attributed to Pesaro.



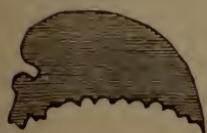
FAENZA. On a plate, with arabesques painted on blue ground.



FAENZA. On a plate cited by Brongniart.



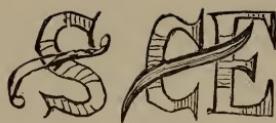
FAENZA. On a large plateau, painted with the Judgment of Paris, surrounded by a border of arabesques on blue ground, dated 1527.



FAENZA. This unknown mark of the wing of a bird is on a maiolica tazza, inscribed, "Nerone che fa barare la matre."



FAENZA. An unknown mark on a maiolica plate; subject, a woman bathing.



These letters are on the back. Soltykoff Coll.



FAENZA. On a large dish, representing Christ rising from the Tomb, on each side are the Maries, coloured on deep blue ground. On the tomb is inscribed,

"Cesaro Roman Imperatore Augusto,"

the date 1535 and S.P.Q.R. The por-

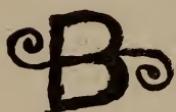
trait annexed is on the lower part, and is introduced here to show the curious characters which surround it. Soltykoff Coll.



FAENZA. This monogram is on the back of a bowl, with interlaced knots of blue and orange; in front is a medallion of a rosette, surrounded by yellow flutings, edged with blue, in brilliant colours; circa 1520. Uzielli Coll.



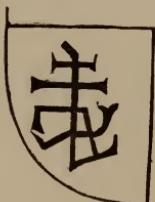
FAENZA. Marked in blue, surrounded by rings, on the back of a very rare plate, with deep blue background, and allegorical subject of a Centaur bound to a pillar by three cupids, with emblems of love, war, music, &c. It is now mounted in an inlaid marble frame of flowers and fruits. Barker Coll.



FAENZA. This letter, B with a *paraphe* is on the back of a plate, with flowers, &c. On the front are arabesques and scrolls (*sopra azurro*) *en grisaille*, in the centre

a Cherub, and dated 1520. Probably the mark of Baldesaro,

of Faenza.



FAENZA. Maiolica plate of the XVIth Century, *sopra bianco* border, boy and wolf in the centre; marked in front. Collection of Marchese d'Azeglio.



MILLE CINQUE CENTO  
TRENTASEI A DI TRI  
DI LUIE  
BALDESARA MANARA  
FAENTIN FACIEBAT.

*Baldasara  
manara*

Another, similar, but with *fan* (Faenza); subject, Time drawn by stags. Fortnum Coll.



MDXX  
XIII  
FATNAN  
ASIVS  
B M

FAENZA. On a fine plate, representing a Fête in honour of Neptune, correctly drawn and elegant in style, with the arms of Sforza and Farnese; in the Campana Coll.

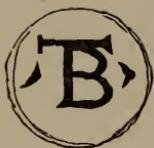
FAENZA. On a maiolica dish of uncertain manufacture, with a diapered border, and a figure in the centre.

FAENZA. Painted by Baldesara Manara in 1536. This inscription is on the back of a circular plaque; subject, a Standard Bearer of the Duke of Ferrara. British Museum.

FAENZA. The signature of Baldesara Manara on the back of a plate, circa 1540; subject, Pyramus and Thisbe. In the Collection of the Marquis d'Azeglio.

FAENZA? This singular mark, which is here much reduced from the size of the original, is found in the field of an Italian maiolica plate of the latter part of the XVIth Century. In the British Museum. At the top is a ladder, surmounted by a cross, and below a hand pointing upwards. The letters require elucidation. (Burn MSS.)

FAENZA. Plate, painted probably by Baldesara Manara, the initials of his name appearing with the date 1534. There are several pieces of this service extant; one is in the Geological Museum, Jermyn Street; another, formerly Bernal's, in the British Museum, cost £13. 2s. 6d.; and a third is mentioned by Delange.



FAENZA. This monogram is on the back of a fine plate in the British Museum, ornamented in blue and orange; on the front is a Landscape, with a diapered border, and figures playing on viols. The mark is much reduced in size. Formerly in the Bernal Coll., where it was sold for £43. 1s.

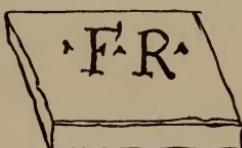


FAENZA. A mark of the same painter, On the back of a square plaque, well painted with The Resurrection of Christ, *en grisaille*, heightened with blue and yellow, after Albert Durer; circa 1520. Mentioned by Passeri. This piece was in the Pourtalès Coll., and sold in Paris for £126. in 1865.

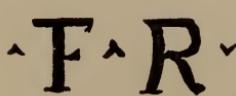


FAENZA. On a plate, painted with Boys and Animals on blue ground, arabesque borders, brilliant colours. Perhaps Baldesara.

FAENZA. On a plate, painted by Nicolo da Fano; subject, Apollo and Marsyas. Maestro Vergillio is mentioned by Passeri. Probably the same as Nicolo da Urbino, whose monogram is given on page 66.

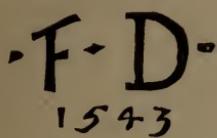


FAENZA. These initials are on the front of a large plaque, date about 1530, painted in rich deep blue, with green, yellow and brown; subject, Christ bearing the cross, and numerous figures, called "Lo Spasimo di Sicilia," after Raffaello. Museum of Art, S. Kensington; cost £57. 4s.

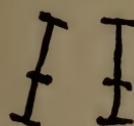


FAENZA. A mark by the same painter. On a plate; subject, St. Jerome, painted with a rich deep blue, like the preceding. In the Narford Coll. A beautiful plate, subject, Dido stabbing herself—with the same initials, is in

Mr. Barker's Coll. ; and another—subject, The Holy Family, is in Mr. S. Addington's possession.



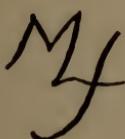
FAENZA. On a plate, with cavaliers ; signed at the back. In Mr. A. Fountaine's Coll., Narford.



FAENZA. On a dish, dated 1525 ; subject, Diana and Actæon, with a border of monsters, cupids and scrolls. Narford Coll.

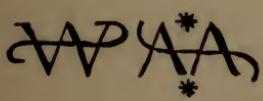


FAENZA. The monogram A M R above the word Faenza, is on a maiolica dish of the XVIth Century. (Burn MSS.)



FAENZA. "Giovano Brama dj Palerma, 1546, in Faenza." This inscription of a painter's name appears on a superb plate, now in the Museum of Sigmaringen ; subject, the Descent from the Cross.

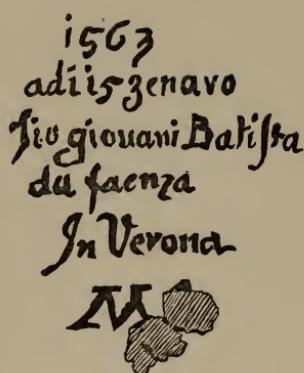
FAENZA. The first is on a maiolica plate, with s. p. q. r. The second on a tazza cited by Brongniart, dated 1548. They are doubtless both marks of the same painter.



FAENZA. Both probably the same mark, one being reversed. The first is on a plate, with raised border and arabesques on a deep blue ground. The second on a metallic lustre portrait plate, "Pulisena." Uzielli Coll.

## VERONA

Is mentioned by Piccolpasso as having considerable *fabriques* of maiolica in his time (about 1540), but this is the only piece we have been able to identify.



VERONA. The subject of this unique plate, from the manufactory of Verona, is Alexander liberating the Wife and Family of Darius; it bears a shield of arms, supported by flying amorini *or*, on a fess *ar.*, a lion *passant*, with a sceptre in his paw, *az.*, in chief an eagle displayed *sa.*, the base paly *gu.* The interesting inscription on the reverse informs us that it was painted by Franco Giovanni Battista, signed in contraction and somewhat injured. The late Mr. Berney, to whom the plate belonged, thought it an original design by Batista Franco, which would confirm the statement of Nagler, *Künstler Lexicon*, that this artist did not die till 1580.

## DERUTA.

The lustred maiolica of yellow lustre, edged with blue, which was formerly attributed to Pesaro, has been recently classed among the wares made at the manufactory of Deruta, near Perugia, from the circumstance of a plate in the Pourtalès Coll., subject, one of Ovid's Metamorphoses (No. 242), signed by El Frate, of Deruta, 1541, being similarly decorated with the yellow lustre.

The plate in the Hotel de Cluny, representing Diana and Actæon, after Mantegna, designed in blue, heightened with yellow lustre, marked with a C having a *paraphe*, is also attributed to this *fabrique*.

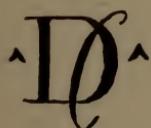
The earliest dated specimen, if this attribution be correct, is a relief of St. Sebastian within a niche, the saints painted in blue; the arcade of this peculiar yellow lustre on the plinth is inscribed "A. DI. 14. DI. LVGLIO. 1501." The 14 July, 1501.



DERUTA. These initials occur on a dish painted in metallic lustre, with the arms of Montefeltro. In the Coll. of the Comte de Niewerkerke.



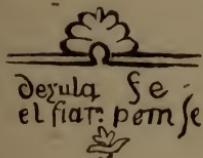
FATTA IN DIRVTA  
1525.



D  
1539  
G<sup>z</sup>S



IN DERUTA  
EL FRATE PENSE



jndreruta  
'ss 4

editor of the print from which this subject is copied, and has nothing to do with the painting on the maiolica. M. A. Jacquemart says there was an artist of this name established at Rome, from 1550 to 1575, celebrated as editor of engravings. Several of Mark Antonio's engravings are signed by "Antonius Lafreri Romæ Exclud.;" others have "Ant. Lafrerius Sequanus R." Campana Coll., Louvre.

DERUTA. This mark is on a dish of blue *camaieu*, with metallic lustre; subject, Diana at the Bath, finely designed; XVIth Century. Musée de Cluny.

DERUTA or CASTEL DI DERUTA. On a plate, painted with arabesques on blue ground. Narford Coll.

DERUTA. D with a *paraphe*, painted with a subject from the Orlando Furioso. Mrs. Palisser's Coll.

DERUTA. D with a *paraphe*, and the initials G. S. On a plate; subject, Two Lovers seated under a tree. Museum of Art, S. Kensington.

DERUTA. The initials, probably, of Giorgio Vasajo, whose name occurs on a piece of ware belonging to Count Baglioni, of Perugia.

DERUTA. On a plate in the possession of Signor Raff. de Minicis, of Fermo.

DERUTA. Inscription on the back of a plate; subject, The Nuptials of Alexander and Roxana. In the possession of Mr. A. Barker.

DERUTA. On the reverse of a plate, painted in front with a Roman triumphal procession, on the pedestal of the arch is written ANT. LAFRERI. This name is considered to be that of the engraver or

FRANCESCO URBINI

IN DERUTA.

1537:

1545.  
in deruta  
francis  
scit



*El. Fr. I. Duruta*  
pti. 1541.

IO. SILVESTRO,  
D'AGFLOTRINCI  
DA DERVTA  
FATI<sup>o</sup> IN  
BAGNIOREA  
1691.

D

FABRICA DI MAJOLICA  
FINI DI GREGORIO  
CASTELLI IN DERUTA, 1771.

FABRIANO,  
1527.  
x

DERUTA. A tazza in the Coll. of Mme. la Comtesse de Cambis, representing Apollo and Daphne, with other incidents in the life of the God, bearing the painter's name, Francesco of Urbino.

DERUTA. The mark of *Fratre* on a plate; subject, Rodomont carrying off Isabella, from the "Orlando Furioso" of Ariosto. Louvre Coll.

On a plate in the Pourtalès Coll., painted with one of Ovid's Metamorphoses, designed and shaded with blue, heightened with yellow metallic lustre. This and another in the Louvre, G. 575, "Birth of Adonis," also lustred, enables us to place many other pieces, unsigned, to Deruta.

DERUTA. An inscription on a large dish, under a painting of the Holy Family. In the Museum of Art, S. Kensington.

DERUTA. A mark on two pharmacy vases, with portraits.

DERUTA. This mark of a recent manufactory of fayence (*maiolica fina*) is on a plate in possession of M. Paul Gesnault, of Paris.

### FABRIANO.

This manufactory is revealed to us by a magnificent tazza which was sent to the Paris Exhibition in 1867 by M. Spitzer.

The inside of the tazza is painted with a composition after Raffaelle. In a saintly crowd the Virgin and St. Anne are ascending the steps of a temple, advancing towards our Saviour, who is seated under the portico. It is of a grand style and well painted. Underneath is written "Fabriano, 1527." Beneath is a cross, which cannot be attributed to Xanto. Here we see the States of the Church in possession of a *fabrique* rivalling the most important in Italy in its artistic talent. (*Les Merveilles de la Céramique*, by Jacquemart.)

### RIMINI.

Piccolpasso mentions the *fabriques* of maiolica here, but nothing is known of their early history, and the only records are the reverses of the pieces here given. M. Darcel observes a peculiarity in the landscapes, the trees being more natural, the trunks being in brown shaded black, not altogether black as in the Urbino ware; the foliage is of a less glaring green, and hangs below the branches; the enamel has a more brilliant glaze. The dates on the pieces are 1535, one is quoted as late as 1635.

*Inarimin*

IN RIMINO

1535.

FATO IN  
ARIMINENSIS  
1635.

NOE X



RIMINI. On a plate; subject, The Fall of Phaëton. British Museum.

RIMINI. On the back of a plate; subject, The Expulsion of Adam and Eve from Paradise. Hotel de Cluny; and on another, without date, mentioned by Delange

RIMINI. On a plate mentioned by Delange.

RIMINI. This mark in blue is on a bowl (No. 96) in the Louvre, which M. Darcel attributes to Rimini, from comparison with other signed pieces.

The subject is God appearing to Noah, N O E refers to this; the Z and dead branch of a tree may probably be the painter's rebus, Zaffarino, Zampillo, or some such name.

### FORLI.

According to Passeri, this place had *fabriques* of maiolica in the XIVth Century. He speaks of a document of the year 1396, in which this passage occurs: "Pedrinus Ioannis a bocalibus de Forlivio olim et nunc habitator Pensauri." John of the potteries, formerly of Forli, now at Pesaro; and Piccolpasso, in the XVIth Century, speaks of the painted maiolica of Forli. Its contiguity to Faenza exercised a great influence on the decoration of the ware, and the patterns, both on the obverses and reverses, being similar, many of the pieces of this *fabrique* are attributed to Faenza. In the S. Kensington Museum is a kite-shaped plaque of the XVth Century, with the arms of the family of Ordelaffi, of Forli.

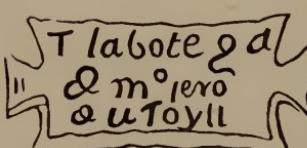
FATA IN FORLI  
1542.

FORLI. On a plate; subject, The Murder of the Innocents, after Baccio Bandinelli; Campana Coll., Louvre.

FATA IN FORLI.  
Another; David and Goliah, circa 1530; in the Museum of Art, S. Kensington.

LEOCHADIUS  
SOLOBRINVS  
PICSIT  
FOROLIVIOMECE  
M.D.L.V.

FORLI. Leucadius Solombrinus, of Forli, painted in 1555. On a very fine plate, of the Marriage of Alexander and Roxana. From the Dellesette Coll., now in the possession of Mr. A. Barker.

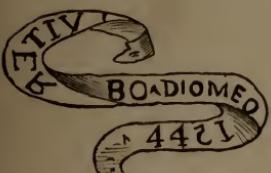


FORLI. On a fine plate; subject, Christ among the Doctors, painted in blue, relieved with white, the edge filled with trophies of musical instruments.

S. Kensington Museum, which, with another unimportant piece, cost £80. It reads "In la botega di Maestro Jeronimo da Forli."

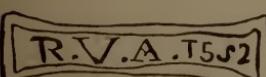
A plate by the same artist, the centre painted in blue *camaieu*, with a crowded composition of uncertain signification surrounded with a border of trophies on dark blue ground, and medallions with busts and inscriptions, is in the possession of Mr. S. Addington. And another fine specimen, a plate, painted with David and Goliah and similar border, dated June 1507, belongs to the Marchese D'Azeglio, formerly in the Collection of Mr. Hailstone, of Horton Hall.

 FORLI. This mark is on a maiolica plate, finely painted; quoted by M. A. Jacquemart.

 VITERBO. A maiolica dish, dated 1544; subject, Diana and Actaeon, with a border of arms and trophies; a man at the bottom is holding this scroll. Museum of Art, S. Kensington.

RAVENA.

RAVENNA. A most interesting maiolica tazza of the commencement of the XVIth Century, has lately come into the possession of M. Chas. Davillier, with the name of the place inscribed upon it in large characters. Inside is painted Amphion supported on the waves by three dolphins playing on the lyre. From a painting of the XVth Century.

 RAVENNA? This mark occurs on a maiolica jug, square spout and one handle, ornamented with Cupids and scrolls, on a dark blue ground; coat of arms in front. Mr. J. Henderson's Coll.



TRAVISIO. This inscription is at the bottom of a deep plate or bowl, surrounded by arabesques, on blue ground; on the interior is painted The Sermon on the Mount, with the disciples asleep. The legend surrounds a portrait, supported by Cupids. In Mr. Addington's Coll.

## PISA.

The city of Pisa was, about the middle of the XVIth Century the centre of a considerable trade in the exportation of Italian fayence into Spain, and especially Valencia, in exchange for the golden metallic lustre ware of that country. Antonio Beuter, about 1550, praises the fayence of Pisa with those of Pesaro and Castelli, but we have only the specimen here noticed, which can with certainty be attributed to it.

In the beginning of the XVIth Century, a Florentine artist carried into Spain the art of maiolica, and many bas reliefs are attributed to him by M. C. Davillier, some of which decorate the façade of the church of Santa Paula at Seville. This artist is Niculoso Francesco, of Pisa, whose works are in the style of the Della Robbias.

PISA. A large vase, of fine form, with serpent handles, covered with arabesques on white ground, like the maiolica of Urbino. The word "Pisa" is written on a cartouche under one of the handles. Baron Alphonse de Rothschild's Coll.

## CAFFAGIOLO.

This manufactory was of early origin, and although it is not mentioned by Piccolpasso, its existence is revealed by the inscriptions on numerous plates; the name spelt in various ways is frequently given at length, accompanied by the cipher of a large P with a *paraphe* or bar through the lower part of the stem, and the upper loop of the letter curved over the stem in form of an S; sometimes the pieces bear the cipher only.

The most ancient dated pieces are two plates belonging to M. le Baron G. de Rothschild, one dated 1507, the other 1509, both decorated with grotesques in the style of Faenza, and remarkable for the red colour displayed in its tints.

Among the ornaments of this ware are frequently tablets

bearing the letters S. P. Q. R. and S. P. Q. F. (*Florentinus*) and on several the mottoes *Semper* and *Glovis* and the arms of Pope Leo X., who assumed the tiara in 1513.

The motto "Semper" was adopted by Pietro de Medici in 1470, meaning that every action of his life should be done with the love of God. It was continued by Lorenzo the Magnificent.

The motto and device of a triangle, enclosing the six letters "Glovis," was adopted by Giuliano de Medici, third son of Lorenzo, in 1516, which, read backwards, form "Si volge," *It turns*, meaning that fortune, which had previously frowned upon him, had turned in his favour.

Another characteristic of this *fabrique* is the deep blue backgrounds of many of the pieces, and the method in which it is coarsely but boldly applied by the brush, the hairs of the brush being visible, although it adds greatly to the effect.

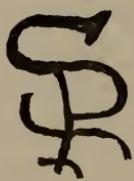
The *fabrique* lasted probably throughout the XVIth Century, with various differences in orthography, as regards the marks.

M. Darcel, in his Catalogue of the Louvre Coll., has, we think, been too liberal in his attribution of specimens to this *fabrique*; he includes thirty tiles from the Petrucci Palace at Siena, and a number of pharmacy vases, none of which bear the mark of the *fabrique*. The Louvre does not, in fact, appear to possess one signed piece of undoubted Caffagiolo out of the sixty described.

There are several very fine pieces of this ware in the S. Kensington Museum, besides those mentioned in the text. A plateau with a triumphal procession in the style of Mantegna, painted in vivid colours on dark blue background, dated 1514, from the Montferrand Coll.; cost £49. 1s. 6d. Another is a plate with the St. George of Donatello, from the bronze statue in the church of "Or San Michele," Florence; Bernal Coll.; cost £61.; and the celebrated plate in the Soulages Coll.,

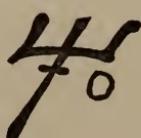


with a portrait of Pietro Perugino, with a wide border of foliage and four medallions of birds, cost £200.



**CHAFAGGIUOLO.** This mark is on the celebrated plate from the Stowe and Bernal Colls., representing an artist in his studio painting a maiolica plate, whose progress a lady and a gentleman, seated opposite, are intently watching. At the Stowe sale it brought £4., and at Mr. Bernal's it was purchased by the Museum of Art, S. Kensington, for £120. The same mark is on a large dish in the Soulages Coll., representing Pope Leo X. borne upon the shoulders of the populace, seated on a throne; composed of upwards of fifty figures, with the usual characteristic of this ware, a rich deep blue background.

**CHAFAGGIUOLO.** This inscription is found upon a deep plate, with a griffin in the centre, and arabesques, on deep blue ground. It was purchased at the Bernal Sale by the Baron A. de Rothschild for £90. The compiler of the Bernal sale catalogue has made a ridiculous mistake, by reading it as the signature of a certain P. Incha Agricola. Such an error, unless pointed out, is necessarily calculated to mislead the more erudite enquirer, as will be seen by referring to page 85.



**CHAFAGGIUOLO.** This mark, of a trident and an annulet, is on the back of a plate, painted with an imbricated pattern, blue and orange; on the front is a cupid, seated, playing a flageolet; the border of the plate is painted with masks and scrolls in orange, shaded with red, on a ground of dark blue, and the date 1531. Narford Coll.

In chafaggiuolo

**CHAFAGGIUOLO.** This inscription is interesting, combining the marks which appear frequently separate on pieces of this *fabrique*, enabling us thereby to identify them as made here. It is on an elegant plate, painted with arabesques, and a label with S. P. Q. R.; the back ornamented with ovals and stripes in blue and yellow. Lord Hastings' Coll., Melton Constable.

**CHAFFAGIUOLO.** A plate with Diana  
**IN GAFAGIZOTTO.** surprized in the bath by Actæon, has the annexed inscription in a cursive character. The name of the place is frequently misspelt in this way; and it is evident, from a comparison of the finish of the paintings of this *fabrique*, that inferior artists were also occasionally employed. Musée de Cluny.

**IN CHAFAGGIOL** FATO ADJ 21 DI JUNIO 1590. **CHAFAGGIUOLO.** On a large dish, mentioned by Delange in the Appendix to his translation of Passeri, dated 1590. The mark is not in fac-simile.



**CHAFAGGIUOLO.** This monogram is upon a dish: subject, Coriolanus, with border of trophies, &c., and a tablet with S. P. Q. R.; dated 1546.

**CHAFAGGIUOLO.** This occurs on a plate, with Cupids in the centre, and a border of musical trophies, &c.

**CHAFAGGIUOLO.** On a yellow lustre jug, with blue lines. The mark is below the handle. In the possession of Mr. Jno. Henderson.

*fato in gafagjolo*

**CHAFAGGIUOLO.** On a large dish, painted with the Carrying off of Helen from Troy, numerous figures, ships, boats, &c. Mr. Barker's Coll. Another piece, apparently by the same hand, in

the S. Kensington Museum, is inscribed, "In Gafagiolo," the interlaced S. and P. and the initials A. F.; cost £2. 2s. The two first letters of the name of the place are evidently intended for *Ch*, which in Italian writing looks like a letter *g*.

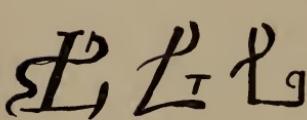
CHAFAGGIUOLO. Galiano was probably *In Galiano nel anno 1547.* a village or hamlet near this place.

The inscription occurs on a plateau, painted with Mutius Scævola before Porsenna; in the possession of Mr. Fortnum. It is accompanied by the well-known monogram of S. and P. interlaced, a small G. and the initials A. F. as in the previous specimen.

CHAFAGGIUOLO. On a dish, first half of XVIth Century, painted with the Macabees offering presents to Solomon. M. A. Darcel thinks this mark signifies Gaffagiolo. Louvre Coll. This letter is also on a plate in the same collection, G. 153, Hercules and Antæus.

CHAFAGGIUOLO. On a dish, with three-quarter portrait in costume of XVIth century; on a scroll, "Antonia Bella Fiore Dequesate," so attributed by M. Darcel. Louvre Coll.

CHAFAGGIUOLO. This monogram is on two dishes in the Louvre, painted with a cornucopia and a vase of flowers in medallions, attributed by M. A. Darcel to this *fabrique*, but showing the decadence of the art.



CHAFAGGIUOLO. These marks are given by M. A. Jacquemart as belonging to the first epoch of ornamental maiolica with vivid colouring, but we have never met with them.



CHAFAGGIUOLO? or DERUTA, on a piece of very early maiolica given by M. A. Jacquemart.

## ST. QUIRICO.

*Bar Terchi Romano  
in S. Quirico.* ST. QUIRICO. (Marches of Ancona). This inscription, on a plaque in the Louvre, reveals the existence of a manufactory established by the Terchi family, of Bassano, under the protection of Cardinal Chigi. It represents the Striking of the Rock by Moses, and resembles the works of the Castelli fabrique. XVIIth Century.

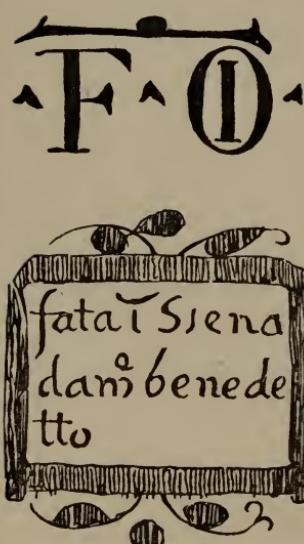
## SIENA.

The earliest specimens known of this important manufactory are some wall or floor tiles of the commencement of the XVIth Century. These tiles are of fayence, covered with stanniferous enamel, and ornamented with polychrome designs of chimeræ, dragons, amorini, masks, birds, &c. in brilliant colours, especially orange and yellow on black ground, beautifully painted. They average about 5 inches square, but vary in shape and size, some being triangular, pentagonal, &c. to suit the geometrical designs of the wall or floor they covered. A series of several hundreds of these tiles is in the S. Kensington Museum, which came from the Petrucci Palace at Siena; some are dated 1509, and are painted with shields of arms and elegant arabesques. There are some in the Sauvageot and Campana Coll. in the Louvre. A pavement of similar tiles, dated 1513, still exists *in situ* in a chapel of the church of San Francisco, at Siena; there is also a frieze of them in the Biblioteca of Siena.

These are attributed by Mr. Robinson to Faenza, and by M. A. Darcel to Caffagiolo, but they were most probably executed at Siena, where they are discovered in such quantities in the very buildings for which they were originally designed.

A circular plaque, by the same artist and date, is in the possession of Mr. Morland; the surface is entirely covered with a composition of beautiful arabesques in brilliant colours, relieved by a black ground; others are in the collections of

Mr. O. Cope, Mr. Franks, and Mr. Bale; and a plate, apparently by the same hand, is mentioned below in Mr. Henderson's possession. A plate with sunk centre and rich orange colour border, with blue and white arabesques, having in the centre the Virgin and two cherubs, was purchased by Mr. Bale at the Bernal sale for £41. It has on the back the initials I. P.



SIENA. Marked on the back of a very fine plate; subject, Mutius Scævola, with border of arabesques on blue, finely designed. From M. Rattier's Coll., purchased for £120., and now in the collection of Mr. Henderson.

SIENA. "Made in Siena by Maestro Benedetto," circa 1550. On a plate, with foliated and interlaced ornament, blue cameo on white; in the centre St. Jerome in the desert. Museum of Art, S. Kensington; £10.

Enamelled statues of the school of Della Robbia were also produced at Siena. In the Louvre there is a bas-relief of the Entombment of this character; the inscription is unfortunately defaced, and the date cannot be read.

TERENZIO ROMANO  
SIENA 1727.

SIENA. Terenzio Romano. On a piece of maiolica in the Chamber of Arts, Berlin.

BAR. THERESE ROMA. SIENA. Bartolomeo Terenzio Romano. On a pair of plaques; subjects, Neptune and Europa, after Annibale Carracci. XVII<sup>th</sup> Century. Montferrand Coll., now in the S. Kensington Museum.

TERCHI.

SIENA. On a vase of the XVII<sup>th</sup> Century, with a painting after one of the old masters.

*Bar Turc  
Romano.*

SIENA. Another variation of Bartolomeo Terchi's signature; on a plate in the S. Kensington Museum.

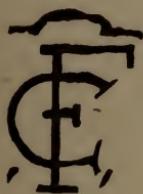
BAR. TERCHI. ROMANO SIENA. Bartolomeo Terchi Romano. On the companion vase to the preceding. It is probably the same artist as the Bartolomeo Terenzio Romano, of Siena, mentioned above, there being so great a similarity between the words *Terèse* and *Terche*, as written at that time, some confusion may have arisen.

FERDINANDO MARIA  
CAMPANI SENENSE  
DIPINSE. 1733.

SIENA. Ferdinand Maria Campani, of Siena, painted in 1733. On a plate in the British Museum, "God creating the stars," after Raffaelle.

FERDINAND CAMPANI  
SIENA. 1736.

SIENA. Ferdinand Campani. On a plate; subject, Galatea, after Annibal Caracci.



FERDINANDO CAMPANI  
DIPINSE IN SIENA  
1747.

SIENA. This mark is on a fayence dish of the beginning of the XVIIIth Century, embossed and scalloped border, painted with blue scrolls and flowers. In the centre a bouquet. Perhaps the mark of Ferdinand Campani.

SIENA. On a pair of plaques; subject, The Vintage. Montferrand Coll.; and one in the S. Kensington Museum.

SIENA. Ferdinand Campani. On a plate of the beginning of the XVIIIth Century, painted with arms and trophies *en grisaille*. S. Kensington Museum.

## VENICE.

From the interesting researches of the Marquis Giuseppe Campori, we are enabled to throw some light on the early *fabriques* of Venice in the latter half of the XVth and beginning of the XVIth Century.

In the archives of Modena we find that in 1520, Titian, who was always in great favour with Alphonso I., Duke of Ferrara, was desired by this Prince to order a large quantity of Venetian glass from Murano, and some maiolica vases for the Duke's dispensary. Tebaldo, his agent, thus writes to his patron, "The 1st June, 1520; By the Captain of the vessel, Jean Tressa, I send your Excellence eleven grand vases, eleven of smaller size, and twenty little pieces of maiolica with their covers, ordered by Titian for your Excellency's dispensary."

To the Venetian ceramists we may refer the maiolica pavement in the vestry of St. Hélène, given by the Giustiniani family, and bearing their arms, about 1450-1480.



Also another bearing the shield of arms of the Lando family, still existing in the church of St. Sebastian, which, with the date 1510, bears the monogram V T B L, enclosed in the letter Q in large capitals.

In another letter, of the 25th May, 1567, Battista di Francesco, writing to the Duke of Ferrara for the loan of three hundred crowns, on condition of giving him his services, says that he is a master potter, and makes very noble maiolica vases, of the best as well as inferior qualities; he lives at present at Murano, in the district of Venice, with his wife and children, and possesses a shop well stocked with vases and other productions of similar character, and having heard of the magnanimity and reputation of his Excellence from noblemen and gentlemen of Venice, he has a desire of serving him in his calling as a potter, and fix his residence at Ferrara. He desires an answer addressed to M° Battista di Francesco, maker of maiolica vases, Rio delli Verrieri, at Murano.

There were many manufactories of terra-cotta and earthenware in Venice in the XVth Century, carried on by the Guild of the *Boccaleri* (pitcher makers) and *Scudaleri* (plate or dish

makers), probably for domestic use alone. They had the exclusive privilege of manufacturing earthenware, and every effort was made by the State to protect this guild, and numerous decrees were issued to prevent the importation of foreign wares from the XVth down to the XVIIIth Century.

From the manuscript of Piccolpasso we know that the Durantine potter, Francesco or Cecco di Pieragnolo, established a kiln at Venice in 1545, and had taken with him his father-in-law Gianantonio da Pesaro. Piccolpasso visited it in 1550, and describes the mills for grinding, also the patterns frequently made there, the arabesques, grotesques, landscapes, fruit, &c.

One of the earliest pieces, although undated, was probably made about the year 1540. It is the plateau described below; the inscription there, much reduced, reads "In Venetia in contrada di St° Polo in botega di M° Ludovico," and beneath, a Maltese cross on a shield.

There are two other pieces of maiolica, evidently painted by the same Maestro Ludovico, of Venice; one painted in blue camaieu with a mermaid, belonging to Mr. Fortnum, has the inscription "1540 adj. 16 del mexe de Otubre," (the 16th of the month of October); and the other, in the S. Kensington Museum, has "Adj. 13 Aprile, 1543," followed by a word we cannot interpret, AO. LASDINR.

The next in order of date is the dish painted with the Destruction of Troy, in Mr. Fountaine's Coll., inscribed "Fatto in Venezia, in Chastello, 1546," which tells us where the manufactory was situated.

In the Brunswick Musuem another plate is noted "1568, Zener Domenigo da Venecia feci in la botega al ponte sito del andar a San Polo." Signor Domenico, of Venice, made in the *fabrique* at the bridge situate on the road to St. Polo, probably that which belonged to Maestro Ludovico. A specimen of maiolica, about the same date, bears the name of Io Stefana Barcella, Veneziano; but he may, perhaps, although a Venetian, have worked in some other locality.

The next marks which attract our attention in order of date are very curious, and we shall see, in describing the pieces on

which they occur, and the long intervals between their use, that they belong to a *locality* and not to a *painter*. The mark is a sort of fish hook, in form of the letter C, and it is so intimately allied to the creeper, or grappling hook with three points, generally allowed to belong to Venice, that we are warranted (until further information is obtained) in placing it as a Venetian mark.

On a fountain in the Musée de Cluny, with masks and garlands of flowers, in relief, and painted with bouquets, we find this fish hook introduced several times; and on a plate representing the Salutation is the same mark, with the date 1571, and another in the Berlin Museum bears the date 1622. The next time we meet with it is on a plate painted with six horses, belonging to M. Roger de Beauvoir, but in this instance it is accompanied by a name as well as the date,—L. Dionigi Marini, 1636, between two fish hooks.

We now arrive at a description of maiolica of a totally different class to that we have been considering, and possessing so many peculiarities, that we are justified in assigning the pieces to one particular manufactory, the secret of producing it being lost on the death of the proprietor. The ware may be briefly described as follows:—It is very thin, and extremely light for the size, and is compact and as sonorous as if it were actually made of metal. The borders of the dishes are moulded into masks, flowers, festoons, fruit, &c., and the reliefs are thrown up from the back, like repoussé metal work. On the back of these dishes may frequently be seen three long marks, where it rested in the kiln, and leaves, cursorily traced in colour.

The marks on the back consist of letters or monograms, such as A F, A R, G, J G, &c., the meaning of which we are unable to discover; these letters are frequently combined with a sort of anchor, called by the French *grappin*, and by the English *grapnel* or *creeper*.\*

M. Jules Labarte (*Histoire des Arts Industriels au moyen-*

\* Johnson defines a creeper as “in naval language a sort of grapnel, used for recovering things that may be cast overboard.”

*âge, et à l'époque de la Renaissance)* says, “A manufactory of maiolica at Venice in the XVIIth Century produced some specimens inferior in point of art, but curious as records of ceramic execution; these are dishes, the rims of which are generally loaded with fruits in relief, and the centres decorated with slight and very inferior painting. What renders this fayence singular is, that it is very thin, very light, and so sonorous as to be commonly mistaken for sheets of copper enamelled and *repoussé*. The Museum of Sèvres possesses some fine specimens. This manufacture was of short duration.”

M. Vincenzo Lazari attributes these pieces to an unknown manufacture of the end of the XVIIth Century, and M. Jacquemart is rather inclined to place them in the same century; but on due consideration we are still of opinion they were made by the Brothers Bertolini, the glass makers of Murano.

The following account is extracted from Sir W. R. Drake's notes on Venetian Ceramics, p. 25 :—

“In 1753 (not 1758, as erroneously stated by Lazari) a manufactory of maiolica was set up in Murano by the Brothers Gianandrea and Pietro Bertolini, who, previous to that date, had carried on in that island a privileged manufacture of painted and gilt enamel, imitating porcelain. In their petition to the senate the Bertolini stated that they proposed to establish a new manufactory of maiolica in Murano, having, after many costly experiments, at last obtained such perfection in their work, that, as to *whiteness, lightness, and design* (*candidzza, leggerezza, e pittura*), they had nothing to envy in any other manufacture of the State, and they therefore proposed to open a shop in Venice to facilitate their sale. The petitioners alleged that their intentions were interfered with by the privileges which had been granted to Antonibon, of Nove, and Salmazzo, of Bassano, which, exempting them from import and export duties, they were enabled to sell their maiolica at a lower price than the Bertolini could do, although the merits of their manufactures were in no way inferior.”

A decree of the Senate of 14th April, 1753, authorized them to open a shop in Venice, with exemption for ten years from import and export duties.

The Murano manufactory of maiolica did not succeed so well as the promoters anticipated, and it was probably discontinued about the year 1760. The concession was annulled by a decree of the 2nd April, 1763.

The marks, therefore, of a double anchor or creeper we may safely assign to this firm. The letters A F, so frequently found (as well as the others), are at present unintelligible, but may be the initials of the painters, interwoven with the trade mark. There is one mark in particular which seems to call for a remark, viz. the A F and a Maltese cross between two palm branches saltire, surmounted by a coronet. A similar Maltese cross on a shield, is on the dish of M° Ludovico of Venice, made in the XVIth Century, two centuries earlier; we may also call attention to the same letters followed by V E for Venice.

FATTO IN VENEZIA.  
IN CHASTELLO  
1546.

*In Venetia in strada di S. Polo in  
Bottega di M° Lodovico*



ZENER DOMENIGO  
DA VENECIA  
FECI IN LA BOTEGA  
AL PONTESITO DEL  
ANDAR A SAN POLO.  
1568.

VENICE. On a maiolica dish, of Urbino character; subject, The Destruction of Troy. In the Narford Coll.

VENICE. On a plateau, circa 1540; light blue ground and arabesque border in blue; in centre, an amorino carrying a vase of flowers. Museum of Art, S. Kensington. Another plate, supposed to be by the same artist, is in the Collection of Mr. Fortnum, dated 1540, painted with a mermaid, before described.

Venice. This inscription is on the back of a dish; subject, Moses and Aaron entreating Pharoah; with a rich border, and medallions of the first four months of the year.. In the Brunswick Museum. This is probably the shop of Maestro Ludovico before named, and Domenigo, the painter attached to the establishment.

is(?)i

VENICE. On a plate, painted with the Salutation of the Virgin. Uzielli Coll.

C 1622

VENICE. This mark is on a plate in the Berlin Museum.

Dionigi Marinu  
E 1636 E

VENICE. The mark of Dionis Marinus and the date 1636. On a plate painted with six horses. In the Collection of M. Roger de Beauvoir.

Io Stefano Barcella  
Veneziano Rox

VENICE. The mark of Io. Stefano Barcella, perhaps a Venetian painter only.



VENICE. This mark represents a creeper or grapnel, with the letters A F and perhaps C. C. interlaced. On dishes, with landscapes in brown, blue, yellow, and green, and arabesque borders executed in relief, of the XVII<sup>th</sup> Century, by Bertolini. Some specimens in the Sèvres Museum with this mark; another in the British Museum.



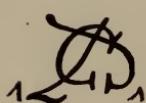
VENICE. Marked in dark red, on a piece of fayence in the author's possession; a creeper with the letter R on the stem.



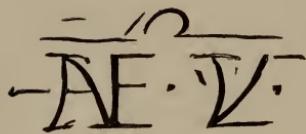
VENICE. This mark of a creeper is on a Venetian dish, XVII<sup>th</sup> Century, with shells and scrolls in relief on the border, outlined in brown and green. In the centre a landscape in brown, blue, yellow and green; on the back are six leaves touched in brown.



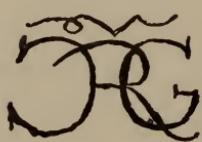
VENICE. This mark is on a fayence plate of the XVII<sup>th</sup> Century, of the Bertolini *fabrique*, painted with a coat of arms, surrounded by amorini. In the Collection of Mr. Reynolds. The same device is on a plate in the British Museum; another of the same set having the double anchor or creeper.



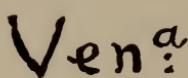
VENICE. This monogram of C. S. L. is a mark on Venetian maiolica, quoted by M. A. Jacquemart.



VENICE. This is another variation of the letters A F, so frequently seen on Venetian fayence, followed by V E for Venice. It occurs on a moulded dish, painted in outline with Mercury and a border of flowers.



VENICE. On a plate, similar in character to the preceding; subject, Judith and Holofernes, with an embossed border of scrolls and masks. In the Collection of the late Mr. Belward Ray.



VENICE. Venezia. This mark is frequently seen on old Venetian pottery, as well as porcelain.



VENICE. This shield, from its similarity to that shown above as being identified with this city, is thus placed. It occurs on a plate, painted in blue and white, with a coat of arms at top; very much like the pottery of Savona. Circa 1700. Bernal Coll.



S·G·I·B·

VENICE. Another specimen, coloured blue, of Judith and Holofernes, and coat of arms above, is in the possession of Mr. Wedderburn; another at the Museum of Art, S. Kensington.

VENICE. On an earthenware dish, rudely painted with landscape, embossed border. Formerly in Capt. Langford's Coll. XVIIIth Century.

VENICE. On a Venetian dish, rudely painted in blue, yellow and green, with brown outlines, a gadroon border in the relief of these three colours, and in centre a castle, hare and bird in yellow. In the author's possession. Date about 1750.

### BASSANO.

The first pottery at Bassano, near Venice, was, according to V. Lazari, founded by a certain Simone Marinoni, in the suburb called the Marchesane, about 1540, but it does not appear that his productions were of a very artistic character, for Lazari speaks of a plate dated 1555, representing St. Anthony, St. Francis, and St. Bonaventura, which was badly painted, and failed both in the colours and in the glaze.

Towards the end of the XVIth and the commencement of the XVIIth Century, the same *fabrique* produced maiolica services, many of which have been preserved to our time; they bear the names of Bartolomeo and Antonio Terchi, two brothers from Rome, who appear to have travelled from one place to another, and painted or worked for a great number of establishments. The iron crown is not, however, the special attribute of Bassano, we find it on the maiolica of other towns. The manufacture appears to have ceased in the beginning of the XVIIth century, at least we have no record of its existence until a century afterwards.

Sir W. R. Drake (*Notes on Venetian Ceramics*) informs us that about 1728 a manufactory of *maiolica* and *latesini* (a term applied to earthenware vessels) was carried on at Bassano by the Sisters Manardi, as appears from the petition of Giovanni Antonio Caffo, presented to the Senate in 1735, in which he states that he had been for many years engaged in their manufactory, and as the end of his time of service was about to expire, and he had a quantity of manufactured goods (of the value of more than 3000 ducats) on hand, besides many outstanding debts, he prayed he might be allowed to continue the manufactory, and to retain the workmen well skilled in the art, whom he had at very great cost obtained from foreign countries, and with that view, permission should be granted to him to erect a furnace in the suburbs of Bassano, for the manufacture of *maiolica* and *latesini*, similar not only to the manufactures of Lodi and Faenza, but also like those of Genoa, praying for exemption for duties, &c. Caffo's petition was remitted to the Board of Trade, who said that there was no necessity for requesting permission to erect a furnace for earthenware, as such a thing was never forbidden to any one, and referred to the proclamation of the 24th July, 1728, which invited the erection of furnaces, so as to prevent the great injury to the State by the large amount of money which constantly went to Milan, to the Romagna, and to Genoa, for the purchase of earthenware. They also stated the favour of exemption from inland dues had already been granted to Giovanni Battista Antonibon, of Nove, and to the Sisters Manardi, of Bassano, and advised that his petition be complied with. This report was adopted by the Senate on the 3rd October, 1736.

Previous to 1753 John Maria Salmazzo had established at Bassano a manufactory of *maiolica*, in competition with Antonibon's establishment at Nove. At that time it would appear Antonibon's was the only *fabrique* for making *maiolica* in the Venetian dominions; this fact is alluded to in the report of the Board of Trade to the Senate, of 17th August, 1756. The State had refused an application made by Antonibon for

an exclusive right to make earthenware, but a decree in his favour had been made, prohibiting workmen quitting his establishment from taking service in any other for two years. Salmazzo complained in his petition to the Senate that the Antonibons, having ruined two competitors, had endeavoured to ruin him; by bribing some of his workmen to "disobedience and mutiny," had compelled him to dismiss them, and they were immediately taken into Antonibon's service. The Board of Trade, after alluding to the high reputation which Antonibon's maiolica had gained, as also to the wealth he had acquired, advised the Senate to grant equal privileges to all, but declined to enter into the quarrels between them. The decree was made accordingly.

BASSANO. A plate, representing Lot and his Daughters leaving the city of Sodom; the name of the artist is given as in the margin. XVIIth Century. (Louvre). Also on a small saucer of the XVIIth Century, painted with a view of the gates of Bassano.

BASSANO. Bartolomeo Terchi. On the back of a maiolica vessel, with a landscape. XVIIth Century. In the Collection of M. Le Blanc.

#### NOVE, NEAR BASSANO.

M. V. Lazari says the *fabrique* in the village of Nove, near Bassano, which was established at the end of the XVIIth Century, and advantageously known in Italy in the first years of the XVIIIth Century, was much more praised than that of Marinono of Bassano. Of the *fabrique* of the Antonibons, there are still preserved entire frames or panels of the finest and most ornamented maiolica, made in 1743-4.

The first notice we have, however, in the State records, is in

1728. Sir W. R. Drake (*Notes on Venetian Ceramics*) has supplied us with the following information :—

In 1728, Giovanni Battista Antonibon established in the village of Nove, in the province of Bassano, and near the town of that name, a manufactory of earthenware (*terraglie*), and on the 18th of April, 1732, the Senate granted him the privilege of opening a shop in Venice for the sale of his manufactures for two years, which on the 2nd of June, 1735, was extended for a further period of ten years. In 1741, the manufactory was in a prosperous state, and it was then carried on by Pasqual Antonibon, who finding that the shop he had in Venice was not sufficient for the sale of his goods, petitioned for leave to open another, which was granted on the 6th of July, 1741. His father's name was still continued as proprietor, as shown in the piece referred to below.

The “Inquisitor alle arte,” in his report to the Venetian Senate in 1766, concerning the Antonibon's manufactory of maiolica and earthenware, thus describes it: it consists of three large furnaces, one small furnace and two kilns (*furnasotti*, probably muffle kilns); 120 workmen of various provinces are employed in it, and his trade extends to the territories of the Friuli, Verona, Mantua, Trent, the Romagna, the Tyrol, and other places. Persons from all parts flock to Nove to make purchases, and they have also two shops in Venice, which are provided with a variety of specimens, always new, and whose whiteness (*candidezza*) doubtless exceeds that of any other foreign manufactory. He would yet have more extended his business, had not his attention and capital been harassed by his experiments in waxed cloth (*tele cerate*) and porcelain.

In 1762, Pasqual took his son Giovanni Battista into partnership, and they carried on their works for the manufacture of *maioliche fine* or fayence, and *terraglia* or *terre de pipe*, as well as porcelain, together until 6th of February, 1781, when they joined in partnership with Sig<sup>r</sup>. Parolini, still continuing the fabrication “con sommo onore dell' arte,” until the 6th of February, 1802.

In February, 1802, the Antonibons let the *fabrique* on lease to Giovanni Baroni, and it was carried on by him for about twenty years by the name of the “Fabbrica Baroni Nove,” at first successfully, but it did not continue long in a prosperous condition, and by degrees it was allowed to go to decay, and in 1825 it was entirely abandoned by Baroni.

On the 1st May, 1825, Giovanni Battista Antonibon again took possession of the works, and in partnership with his son Francesco, resuscitated them, until their productions arrived at their former excellence in *maiolica fina*, *terraglia*, and porcelain. In 1835 they discontinued making porcelain, and confined their attention to fayence and *terraglia*, making principally copies of the best productions of other European *fabriques*. Rietti, a dealer at Venice, has the monopoly of the sale of everything made at Nove, and the firm is still called, as in the last century, “Pasqual Antonibon e figli, antica fabbrica, terraglie, maioliche fine, ed ordinarie, in Nove, Di Bassano.”

Alluding to the manufacture of the XVIIIth Century, Sir W. R. Drake adds in a note, “Figures and groups, some of them of large size, were manufactured by Antonibon out of a fine pipe clay (*terraglia*), and are remarkable for their good modelling. Very fair imitations of this manufacture are now made in the neighbourhood of Venice, and there sold by the dealers as old specimens. The imitations lack the sharpness of modelling, and are considerably heavier than the originals.”

NOVE. The mark of Giovanni Battista Antonibon, of Bassano (Nove). On a fayence tureen of the middle of the XVIIIth Century, painted with blue flowers and scrolls. The star forms part of the ornament, which was adopted by him as a mark.

NOVE. This mark of Antonibon's *fabrique* is on part of a fayence table service, painted in polychrome. *From the manufactory of Giovanni Battista Antonibon, the ninth of December, 1755.*

ue  
No:  
GBAB:

*Della fabrica di  
Gio Battia Antonibon  
nelle nove di Decen-*

1755.

NOVE, near Bassano. A splendid *fab<sup>a</sup>. Baroni Nove.* presentation fayence vase, ovoid, with square pierced handles and pierced neck, of *bleu de Roi* ground with medallions painted in colours, of Alexander and the family of Darius, and another classical subject after Le Brun; small circular medallions between, of classical heads, two in each, elegant gilt scrolls and borders. This very effective vase, evidently a chef d'œuvre of the manufactory, is 2 feet 5 inches high. The name is written on each side of the square pedestal; date from 1802 to 1825: by Giovanni Baroni, successor of Antonibon. It was purchased by a dealer at Venice and sent to Geneva, but not finding a customer it was carried to Paris, where it was seen and secured by Mr. Reynolds.

CANDIANA. The name of a manufactory, perhaps near Venice, where they enamelled earthenware with Persian designs. There is one in the Sèvres Museum, signed as in the margin; another is mentioned by Mr. J. C. Robinson, dated 1637.

S. F. C. CANDIANA was noted for its imitations of Persian ware, with tulips, pinks, and other flowers, usually of the first half of the XVIIth Century. These letters are given by M. Jacquemart, found on a tazza of good form. On a bandelette or scroll is written MS. DEGA, which probably refers to the person for whom it was made.

PA CROSA CANDIANA? Paolo Crosa. This name is on a cylindrical vase, blue ground, with yellow scrolls and white medallions, with flowers in imitation of Persian. XVIIth Century. In the possession of the Marquis d'Azeglio.

## FLORENCE.

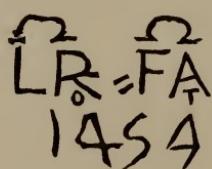
FLORENCE. Luca della Robbia, born A.D. 1400, commenced his career as a goldsmith, but afterwards became a sculptor,

and attained considerable eminence in that profession. He subsequently discovered the art of covering his bas-reliefs of terra-cotta with a thick stanniferous enamel or glaze, which rendered them impervious to the action of the elements, consequently extremely durable. His early relievos consisted of scrolls, masks, birds, and designs of the Renaissance taste, which are usually white on blue ground. He subsequently coloured the fruit and flowers in natural tints, but white and blue appear to have been his favourite colours. There is a set of the Twelve Months painted *en grisaille* on blue ground, with husbandmen engaged in seasonable operations for each month, on separate enamelled terra cotta medallions,  $12\frac{1}{2}$  in. diameter. These medallions are ascribed to Luca della Robbia (Gigli Campana Coll.), now in the S. Kensington Museum. He died in 1481, and was succeeded by his nephew, Andrea della Robbia, born 1437, died 1528, who is known to have executed bas-reliefs in 1515. After his death, his four sons, Giovanni, Luca, Ambrosio, and Girolamo, continued making the same description of coloured reliefs, but greatly inferior to those of their ancestor, the inventor. Girolamo went to France, and was employed by Francis I. in decorating the Château de Madrid, in the Bois de Boulogne, called ironically by Philibert Delorme, the architect, the “Château de Fayence,” and died there about the year 1567.

This château abounded with enamelled terra cottas, unfortunately none of them are preserved to our time. When this beautiful villa was demolished in 1792, the terra cottas were sold to a paviour who made them into cement. With Girolamo, the last of the Della Robbias, departed also the secrets of the art. Mr. J. C. Robinson (*Catalogue of the Soulages Coll.*) says: “Generally speaking, the earlier works of Luca, and those of Andrea after his (Luca’s) death, can be distinguished. The specimens, which are only partially enamelled, *i. e.* in which the nude details of the figures are left of the original colour or surface of the clay, appear to be of the earliest time, *i. e.* the period of Luca himself. The pieces entirely covered with the white or white and blue enamels, were, however,

doubtless after a time executed simultaneously. The former specimens are interesting, as pointing to the origin of the ware. The flesh in these pieces was originally in every case painted of the natural colours in distemper, the draperies and accessories only being covered with the enamel glaze (in the then state of the céramic art it was impossible to produce flesh tints in enamel colours), and his invention consisted in applying the stanniferous enamel glaze to the terra cotta sculpture, which had previously been executed in distemper." Lucca della Robbia had many scholars and competitors; one of these pupils, Agostino da Duccio, has in his works a great analogy of style. There is a façade by this artist in the church of San Bernardino.

**B L. 1429**  
**FACEBAT** FLORENCE. This mark is on the back of a medallion of the Virgin and child at the Museum of Sigmaringen, which is described in the Catalogue as Luca della Robbia. The mark is graved in the clay, but seems of very doubtful authenticity. The work is at least a century later, and has nothing of the character of Della Robbia.



FLORENCE. Luca della Robbia. This mark, graved in the moist clay before baking, is on a group of the Virgin and Child. From Cardinal Fesch's Coll., now in the possession of Mr. John Augustus Tulk.

**F. F. F.I.**

FLORENCE. Firenze. We are not acquainted with the early marks on the maiolica made here. It is said to have been mostly in relief, like the Luca Della Robbia. Fine fayence of the XVIIIth Century is found with the letter F, which has been assigned to this city; but they have the honour of being the first, under the Medici, to have successfully imitated the Oriental porcelain as early as 1580.

## PADUA.

Vincenzo Lazari informs us, that in a street which still retains the name of *Bocaleri* (makers of vases) a few years since were discovered, traces of ancient potter's kilns, and some maiolica triangular wall tiles of blue and white alternately, of the end of the XVth or beginning of XVIth Century, among which was a plaque, 20 in. in diameter, of the Virgin and Child between two saints surrounded by angels. It is taken from a cartoon by Nicolo Pizzolo, a painter of Padua, pupil of Squarcione; on the summit of the throne is written NICOLETI, the name he usually adopted. It is now preserved in the Museum of that city.



This mark is on a maiolica dish by Nicoletto, of Padua, whose name appears above; another plate, with figures after Carpaccio of the XVth Century (*sgraffito*) is in the possession of the Baron Schwiter, at Paris, which although unsigned, was sold to him as an authentic work of Nicoletto, of Padua.

This city is spoken of by Piccolpasso as possessing manufactories of maiolica in his time (1540), and several examples are here given.

There are some plates in the S. Kensington Museum; one, of foliated scroll work and flowers on blue ground, with a camel in the centre; circa 1530; Bernal Coll.; cost £6. Another, with arabesques on blue ground, a coat of arms in the centre, reverse marked with a cross; circa 1550; also from the Bernal Coll.

PADVA.

1548.

A. PADOA +

1564.

PADUA. On a maiolica plate; subject, Myrrha. Museum of Art, S. Kensington.

PADUA. On a plate; subject, Polyphemus and Galatea. Bernal Coll., now in the British Museum.

PADUA. On the back of a plate, painted with Adam and Eve. In Mr. A. Barker's Collection.

### CASTELLI, NEAR NAPLES.

Castelli is a town or hamlet in the Abruzzi, north of the city of Naples. No time can be assigned for the commencement of the working in pottery, but it was one of the first to take advantage of the improvements of Luca della Robbia, in the XVth Century, and the maiolica of Castelli equalled, if it did not surpass, that of Pisa and Pesaro. Passeri quotes the testimony of a contemporary author to prove that both Pesaro and Castelli were celebrated for the excellence and beauty of the manufactures of pottery. Antonio Beuter, a Spaniard, who wrote in 1540, says ; "Corebæus, according to Pliny, was the inventor of pottery in Athens. He did not make them better, nor were the vases of Corinth of more value, than the works of Pisa or Pesaro, or of Castelli, in the Sicilian valley of the Abruzzi, nor of other places, for fineness and beauty of work." It is on the site of the ancient city of Atrium, and coins, fragments of Greek pottery, and other remains have been frequently exhumed. The traditions of other ages, the fine models of Greek art discovered in the neighbourhood, the facility for making pottery—from having the requisite clay, water and wood, as well as its proximity to the sea for traffic—have all contributed to the ceramic industry of Castelli. The manufacture of pottery and porcelain was able to keep in activity thirty-five manufactories, and to employ nearly all the population of the neighbourhood. No specimens of the maiolica of the XVth and XVIth Centuries can be now identified. The colours *alla Castellana* seem always to have been held in great esteem. Few of the manufactories of Italy which were so famous for their maiolica survived much beyond the beginning of the XVIIth Century ;

Castelli alone appears to have stood its ground, and towards the end of the XVIIth Century was as flourishing as ever in this particular branch of industry. Francesco Saverio Grue, a man of letters and science, became about this time director of the Neapolitan Maiolica Fabrique at Castelli. The ware was ornamented with subjects of an important nature, correctly designed and brilliantly coloured, to which also was added the introduction of gilding the borders of the ware; sometimes the landscapes were also touched with gold. His sons and brothers continued to add lustre to his name, and many distinguished artists proceeded from his school, amongst whom may be noticed Gentile, Fuini, and Gustiniani. The manufacture was patronized by the King Carlo Borbone and his son Augusto, who, emulating the Medici of Tuscany, raised the ceramic art of the kingdom of Naples to great celebrity.



CASTELLI. This mark is given by Passeri, on a piece of the XVIIIth Century.



CASTELLI. Naples. On an earthenware plate of the beginning of the XVIIIth Century, painted in blue, with cupids and flowers.



CASTELLI? Naples. On a cup and saucer, rudely designed, of a Countryman under an arcade. In Mr. Reynolds's Collection.

*Gentili P*

CASTELLI. Naples. Gentili pinxit. On a tile, painted with a pastoral subject, of the beginning of the XVIIIth

Century. Signor Bonghi, of Naples, has a fine collection of examples of Bernardino Gentili; one, 2 feet high, representing the Martyrdom of St. Ursula, is richly coloured and heightened with gold. A plate, painted with a Satyr surprising a nymph, and a border of amorini, &c., *en grisaille*, circa 1700, by the same artist, is in the S. Kensington Museum; cost £13.

*S. Grue.*

CASTELLI. Naples. Saverio Grue, a maiolica painter of the XVIIIth Century of classical subjects and mottoes.

*S. G. P.*

CASTELLI. Naples. Saverio Grue Pinxit. These initials are on plaques, illustrating mottoes—as “Perseverantia fructus,”—in Lord Hastings’s Collection; another—“Virtutis vere liberalitas”—in Mr. Attree’s Coll.

*S. Grue P Napoli*  
1749.

CASTELLI. Naples. In the cabinet of M. le Comte de Montbrun there are two plaques, painted with children and landscapes.

*Dr Franc. Ant. Cav.  
Grue P.*

CASTELLI. Naples. On a plaque; subject, the Adoration of the Magi; in Mr. Marryat’s Coll. Another, in the Collection of Signor Bonghi, of Naples, is dated 1718.

*Fr. A. Grue esprai.  
1677.*

IOANESGRVA FECIT

CASTELLI. Naples. On a specimen in the Collection of Signor Raff de Minicis, of Fermo.

CASTELLI. This name is signed on a pair of circular plaques, 10 in. diameter, painted with the Holy Family, and a Female in a bath. In the possession of Dr. H. W. Diamond.

*Liborius Grue P.*

CASTELLI. On a bowl and cover, painted with figures after Annibale Carracci. Of XVIIIth or early XVIIth Century. In the S. Kensington Museum.

*Fra<sup>s</sup> Ant<sup>s</sup> Grue. P.  
Napoli, 1722.*

CASTELLI. Naples. On a vase of the maiolica character; subject, Apollo and Marsyas. In Lord de Tabley’s Coll.

CASTELLI. The monogram of Saverio Grue, on a plaque with military figures, inscribed "Fortitude et Innocent," in the Sèvres Museum; also on a plate mentioned by M. A. Darcel, dated 1753.

CASTELLI. The mark of Luigi Grue on some plates painted with landscapes and figures, heightened with gold; circa 1720.

*Math. Roselli fec.*

CASTELLI. Naples. On a large and fine square plaque in the Berlin Museum.

*G. Rocco di Castelli.*  
1732.

CASTELLI. Naples. On a round plaque, painted with the Baptism of Christ. In the Berlin Museum.

*Gentile P.*

CASTELLI. On a plaque; subject, The Triumph of Amphitrite. Louvre Coll.

## NAPLES.

Of the maiolica of the City of Naples we have no mention in the XVIth Century, nor have we met with any specimens of so early a date, although, as we have seen, Castelli in the kingdom of Naples is honourably mentioned, nay, even comparable to Athens, by Antonio Beuter, in 1540. M. A. Jacquemart says:—"La confusion la plus absolue règne parmi les produits de l'ancien royaume de Naples, &c." He continues "C'est encore à l'avenir qu'il faut laisser le soin d'éclairer ces questious. Quant à Naples, nous trouvons son nom sur des ouvrages de la fin du seizième siècle, empreints du style de l'époque, et qu'il eût été facile de confondre avec les poteries du Nord de l'Italie." He then describes three vases, of colossal proportions, composed for decorations, only one of their sides being painted, caryatid handles, painted in blue *camaieu* with religious subjects; "la touche est hardis et spirituelle," &c.

As, however, there seems to be a diversity of opinion on the matter of dates upon these vases, we must give the result of our reference to the two great Parisian ceramic authorities, and form our own opinions of their respective merits as reliable sources of information.

The works from which we quote are *Les Merveilles de la Céramique (Renaissance Italienne)* par Albert Jacquemart, Paris, 1848, p. 252, and *Guide de l'Amateur des Faïences et Porcelaines*, par Auguste Demmin, Paris, 1868.

NAPLES. A lofty vase, painted with The Sermon on the Mount, inscribed, according to M. Demmin, "Fran Brand, Napoli, Casa Nova," with the initials B. G. crowned, as in the margin. M. A. Jacquemart gives a similar mark on the same vase, but he reads it thus,—"Fran<sup>co</sup> Brand, Napoli, Gesu Novo."

The second vase, painted with The Last Supper. M. Demmin describes as being inscribed "Paulus Franciscus Brandi, 1684." M. Jacquemart, on the other hand, reads it thus,—"Paulus Fran<sup>eus</sup> Brandi, Pinx . . 68 +," and puts down the date as 1568.

The third, and most important vase, The Miraculous Draught, causes the same difference of opinion. M. Demmin gives us a facsimile, which we reproduce in the margin. M. Jacquemart exclaims "Un dernier vase positivement daté a été fait par un artiste du même atelier dont voici la signature, 'P. il Sig Francha, Nepita, 1532.'"

We must, with this conflicting testimony before us, judge for ourselves, and looking at the style of the monograms, which assimilate with those of Savona, Venice and others of the end of the XVIIth Century, there can be little doubt these vases are of the same date, and clearly not of the XVIth Century; the descriptions given show us the decadence

of the art. There are four large vases of the same character in the possession of Mr. Barker, which, although effective enough for the purpose of decoration, are, as works of art, below criticism.

H

H. F.

F.D.V

N.

G

Giustiniani  
I N

B C

\*



B.C



N

NAPLES. These initials frequently occur on plates of a maiolica pattern of the XVII<sup>th</sup> Century, which M. Brongniart places as Neapolitan.

NAPLES. F. Del Vecchio. Stamped on pieces of fayence in the Etruscan style, and on white and gold services of the XVII<sup>th</sup> Century.

NAPLES. Giustiniani. On vases, chiefly of the Etruscan pattern; XVII<sup>th</sup> Century.

NAPLES. Giustiniani, in Napoli. On Etruscan patterns, the mark impressed on the ware.

NAPLES. M. Jacquemart refers all these with the enclosed crown to this city; those with the open crown to Bassano.

NAPLES. These two marks probably belong to the same artist, B. G., whose initials are quoted by Jacquemart as belonging to the XVI<sup>th</sup> Century; but there can, we think, be no doubt he has mis-read the inscriptions, and that they are actually of the end of the XVII<sup>th</sup> Century.

NAPLES. This mark is given by Brongniart as Neapolitan. It is on a maiolica plateau in the Sèvres Museum.

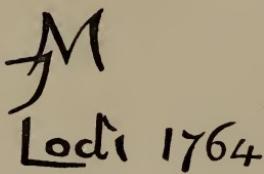
NAPLES. This mark is on a fayence jug, painted with flowers. XVII<sup>th</sup> Century.



*F. & G. Colonnese  
Naples.*

NAPLES. On a maiolica plate of the XVIIIth Century, with raised pattern on the border; subject in centre, a landscape, painted in blue.

NAPLES. Makers of modern pottery in imitation of the ancient Etruscan ware like that of Giustiniani. Specimens in the S. Kensington Museum.



LODI. A large fayence dish, rudely painted with a fish, lemons, apples, &c., bears this mark in blue. The Lodi manufactory, established early in the XVIIth Century, ceased towards the end of the XVIIIth Century. Mr. C. W. Reynolds's Coll. There are some specimens also in the Nevers Museum.



LODI. These two monograms of A. M. occur on separate pieces of Lodi fayence, one painted with blue, yellow and red decorations; another with a cottage and peasant. In Mr. Reynolds's Coll. One peculiarity of this ware is that there are three cockspur marks, each of three points, underneath.

#### MONTE LUPO.

The plates and dishes of coarse heavy earthenware, rudely painted with large caricature figures of soldiers and men in curious Italian costumes of the XVIth and XVIIIth Centuries, in menacing and warlike attitudes, striding across the plates, holding swords, spears and other weapons, are usually attributed to Montelupo, near Florence, but they also produced chocolate brown vases of a more artistic character in the style of Avignon. The manufactory is still in existence.

**RAFaello  
GIROLAMO  
FECIT  
ME L PO  
1638**

MONTE LUPO, near Florence. The annexed mark is on a fluted tazza, painted with three Cavaliers. Montferrand Collection, now in the S. Kensington Museum.

**L**

*Dipinta Giovinale  
Tereni da Montelupo.*

MONTE LUPO. So attributed by M. Jacquemart, but of doubtful attribution.

MONTELupo. This inscription occurs on a tazza of the decadence, painted in colours with figures and foliage of ordinary and hard design. In the Sèvres Museum.

**ADIDIAPE  
RILE 1663  
DIACINTO  
MONTIDI  
MONTEVPO**

**M  
1627**

*V. rato d'Elena.  
Fato in Monte.*

MONTE LUPO. On a plateau, with raised centre and radiated flutings, like the preceding. Museum of Art, S. Kensington.

MONTE FELTRO. On a maiolica dish, of Urbino character, XVIth Century; subject, The Rape of Helen, after Raphael.

It is in the Hotel de Cluny, and is stated in the catalogue as the production of Monte Feltro, but the reason is not given.

MILAN. On a set of fayence plates with creamy glaze; subjects, figures, animals, and insects. XVIIIth Century. In the possession of the Marchese d'Azeglio.

MILAN. On a dinner service; the tureen thus marked, in red, painted with flowers in Oriental style, and coats of arms; motto, "Timidus ut Prudens."

**Milano  
Milano  
F C**

XVIIIth Century. In Mr. Reynolds's Coll., and on some pieces in the possession of Lady Charlotte Schreiber.

*Mil*

*F*  
*Pasquale Rubati*  
*Mil<sup>o</sup>.*

MILAN. On two dishes and four plates, painted with Japanese patterns, of fine fayence. XVIIIth Century. In the Museum of Sigmaringen.

MILAN. The name of this manufacture appears at length on a jardinière in the Coll. of M. Gasnault, at Paris.



*L*  
*R*  
*Mil<sup>o</sup>.*

MILAN. This mark occurs on a fayence plate, purchased at Milan, from the Duke Littas's Coll., indicating *Fabrika Pasquale Rubati Milano*; in the possession of Sir. W. R. Drake. The second mark of the same *fabrique* is on a fayence plate, painted with Chinese flowers. In the Marchese d'Azeglio's Coll.; XVIIIth Century.

G. R.

ST. CHRYSOPHE, near Milan, Lombardy. Manufacturer, Giulio Richard. On modern earthenware services; also on some early imitations, stamped with Wedgwood's name, in the Sèvres Museum. The national manufacture of pottery is still carried on by Jules Richard and Co.

### TURIN.

From the Royal Archives of Turin, M. le Marquis Campori has extracted some notices of the payments of money for maiolica, in which the name of Orazio Fontana occurs more than once, and he is styled Chief Potter of the Duke of Savoy, and he thinks Orazio was actually in the service of Emmanuel Philibert, but which, M. Jacquemart observes, could not be the

case, as from the year 1565 he had opened at Urbino a *fabrique*, which he carried on until his death in 1571, and considers it an honorary title, shewing the great esteem in which he was held by the Prince, by placing him above the potters he had called together to inaugurate the manufacture of maiolica at Turin. However, one fact is clear, that Savoy possessed at least one maiolica manufactory in 1564.

In the *Registre du compte de la Trésorerie générale* we read : “ Item, two hundred *scudi* or crowns, of three *lires* each, payed to Maestro Orazio Fontana and to Maestro Antonio, of Urbino, the price of certain earthenware vases brought to his highness, as appears by his order, given at Nice the 6th January, 1564.”

“ Item, the 15th August paid to Antonio, potter, of Urbino, twenty crowns, of three *lires* each, to defray his expenses in accompanying the maiolica sent to his highness in France.”

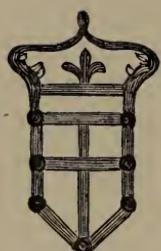
“ Item, 20th August, 1564, two hundred crowns, of three *lires* each, paid to the very Reverend Seigneur Jerome, of Rovera, Archbishop of Turin, on account of Maestro Orazio, of Urbino, chief potter of his highness, for two credences or cabinets of maiolica, which this master has delivered, as appears by a mandate given at Turin, the 23rd of April, 1564.”

Pungileoni mentions a certain Francesco Guagni, who was in the Duke's service ; he was a chemist, and endeavoured to discover the secret of porcelain at the court of Savoy, about 1567.

The earliest specimen we have met with is the Fruttiera, mentioned below, of 1577. It was continued through the XVIIth and XVIIIth Centuries, although we have no particular information as to the names of the potters. In the XVIIIth it was under Royal patronage.

*Fatta in  
Torino adi  
12 d setembre  
1577*

TURIN. On a fayence fruit dish with pierced sides of crossed bars, painted on the inside with a boy carrying two birds on a pole, marked underneath in blue. In Mr. Reynolds's Coll.



*Fabrica  
Reale di  
Torino*   
1757

d'Azeglio's Collection. In the centre at back is a monogram of F.R.T. for Fabrica Reale Torino; all the marks are in blue.

GRATAPAGLIA  
FE:TAVR.



*Laforest en  
Savoye  
1752.*

TURIN. On a maiolica plateau, painted in blue on white, with horses, birds and hares. XVIIth Century. Mark, a cross on a shield crowned, the arms of Turin. In the possession of the Marchese d'Azeglio.

TURIN. Maiolica of the XVIIth Century; flowers painted in colours on white. This mark is on the back of the rim of a large dish in the Marchese

d'Azeglio's Collection. In the centre at back is a monogram of F.R.T. for Fabrica Reale Torino; all the marks are in blue.

TURIN. On a large maiolica dish of the beginning of the XVIIth Century, painted with Susanna and the Elders. In the Marchese d'Azeglio's Coll.

TURIN. A mark of a shield, crowned, of the end of the XVIIth, or commencement of the XVIIIth Century, quoted by M. Jacquemart.

TURIN. This shield, without a crown, is in blue, on the back of a plate, painted with a Cherub's head; of the same period.

TURIN? This mark is impressed on a pair of vases,  $21\frac{1}{2}$  in. high, of very light and resonant ware, with rich maroon-coloured glaze. The mark is a shield, with a large T and small B above, surmounted by a sort of mural crown. In the possession of Mr. Jackson, of Hull.

LAFOREST, in Savoy. This mark is upon a finely painted specimen, quoted by M. A. Jacquemart, but nothing is known of the manufactory beyond this inscription and date.

## FERRARA.

From researches among the Ducal archives the Marquis Giuseppe Campori has discovered various allusions to the manufacture of pottery, reaching so far back as the end of the XVth Century, which gives us an insight into the history of the maiolica of Ferrara, its patrons and artists.

It seems that the art was imported into Ferrara by artists from Faenza. The first whose name is recorded is Frere Melchior, *Maestro di Lavori di Terra*, 1495. In 1501 payments were made to Maestro Biagio, of Faenza (who had a shop in the Château Neuf), for various earthenware vessels and ornaments.

Alphonso I. became Duke of Ferrara in 1505, and, being fond of chemistry, he had discovered the fine white enamel glaze (*bianco allattato*), and in the following year Biagio is mentioned as being in his service. From this date until 1522 nothing further is recorded in the archives, but from another source we learn that in consequence of his war with Pope Julius II., being pressed for money, he deposited, for the purpose of raising the required sum, all the jewels of his wife Lucrezia Borgia, as well as his plate, and used earthenware vessels, *which were the products of his industry*.

In 1522 Antonio of Faenza was appointed potter, at twelve livres per month, with food and lodging, and he was succeeded by Catto, of Faenza, in 1528, who died in 1535. Some distinguished painters, to whom Ferrara owes its reputation, are vaguely mentioned in the archives. In 1524 a payment of twelve sols to a painter named Camillo, for painting vases for the potter. The Brothers Dossi (Battiste and Dosso) were employed by Duke Alphonso to decorate his palace with pictures and frescoes, and they occasionally designed subjects for the potters. In 1528 two livres were given to Dosso Dossi for two days' work in tracing designs, and his brother Battista received one livre for models of handles for vases. To them may be attributed the *groteschi* or arabesques and Raffaelesque designs which were fabricated about this time, with the arms of Gonzaga and Este, made for Francis II.,

Marquis of Mantua, who in 1490 married Isabella, daughter of Hercules I., Duke of Ferrara, the sister of Alphonso, probably made by this same Biagio, of Faenza.

We have hitherto only spoken of the *fabrique* called the Château Neuf, under the patronage of Alphonso I., but M. Campori adduces another, under the protection of Sigismund d'Este, brother of the Duke of Ferrara, where, installed in the Palace of Schifanoia, were the potter Biagio Biasini, of Faenza, from 1515 to 1524, and three painters, El Frate, Grosso and Zaffarino.

M. Campori is of opinion that porcelain was invented by some person unknown at Ferrara, in the time of Alphonso I., and quotes a letter addressed to the Duke by his Ambassador at Venice, but it only refers to an imperfect, over-baked "écuelle de *porcelaine contrefaite*" presented to him, which, to our view, means only an imitation of real porcelain. From 1534 to 1559, during the reign of Hercules II., the son and successor of Alphonso, maiolica was little encouraged, and there is only one potter named in the archives, Pietro Paolo Stanghi, of Faenza. Alphonso II. gave a fresh impulse to ceramics. The two names most frequently met with are those of Camillo, of Urbino, and of Battista, his brother, both painters on maiolica. M. Campori gives cogent reasons that this Camillo was not a member of the Fontana family, as supposed by Pungileoni and others; he was accidentally killed in 1567, by the bursting of a cannon. In the person of Camillo we have another aspirant to the honour of being the inventor of porcelain. Bernardo Canigiani, Ambassador of the Grand Duke of Florence, writing to his Court, says, "Camillo, of Urbino, vase maker and painter, and in some degree chemist to his Excellence, is the veritable inventor of porcelain." But this (like many similar assertions) only refers to experiments, and no pieces of this Ferrara porcelain are known, while those of Florence are found in many collections. In 1579 Alphonso II. married Marguerite of Gonzaga, and it is reasonable to suppose he would employ his own potters and artists to complete the maiolica marriage service for his household, specimens of which are well known, bearing on a

shield his emblem, expressive of his devoted attachment—a burning heap of wood, and the motto *Ardet Æternum*. There are several pieces of this service in the Soulages Coll.; others in the Louvre, &c.

*Thomaz Masselli  
Terrarien fec*

FERRARA. On a large dish, painted with the Triumph of Bacchus, in lake colours, of the beginning of the XVIIIth Century. Montferrand Coll., now in the Museum of Art, S. Kensington.

### GENOA.

We have scanty information of the early manufacture of maiolica at Genoa. It is spoken of by Piccolpasso in 1548 as a great mart for this ware, as well as Venice. He gives us the prices charged and the principal patterns, such as *foglie* or coloured leaves on white ground; *paesi*, landscapes; *Rabesche*, arabesques, &c. Its early productions, like those of Venice, are confounded with others of the unsigned specimens, which are left solely to conjecture. Towards the commencement of the XVIIIth Century, it partakes of the character of the Savona ware.

The mark of Genoa is a *beacon*, by some erroneously called a *lighthouse*, from which some object is suspended on a pole, which projects at an angle. Swinburne, describing the tower

of signals at Barcelona (p. 48), observes :

“ If one ship appears, a basket is hung out, if two or more, it is raised higher, and if a Spanish man-of-war, they hoist a flag.” Perhaps the object usually seen on the beacon is a sort of basket.



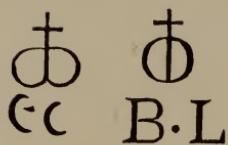
GENOA. This mark in blue is underneath a fayence jug, painted with blue scrolls, leaves and a bird, with double loop handles, of the beginning of the XVIIIth Century, mounted in silver. Henderson Coll. The mark reduced.



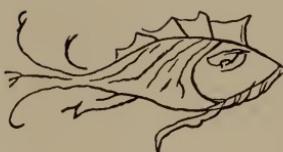
GENOA. This is on a bottle, painted in blue, with birds and ornaments. In Mr. C. W. Reynolds's Coll. This mark is usually very large. The beacon itself is still to be seen in the harbour of Genoa.



GENOA. Maiolica of the middle of the XVIIIth Century. This mark, of a beacon, is on a vase in the Bernal Coll. It was placed by Brongniart as a mark of the Savona manufactory, but some have thought it more properly belongs to that of Genoa.



GENOA. These marks, of a crown, with signs and initials of the painters beneath, are on coarse fayence dishes, purchased at Genoa. In the Collection of the Marchese d'Azeglio. Other pieces of the same service are in the possession of Dr. Diamond, marked with the beacon.



GENOA. This mark of a fish, here greatly reduced in size, is on a bottle, painted in blue *camaieu* with branches and animals, in the possession of M. Demmin. Another is in the Sèvres Museum, attributed to Genoa.



Unknown, but probably GENOA. On an Italian maiolica dish of the XVIIIth Century, with border moulded in relief, scrolls, &c., painted in blue *camaieu* with small birds, animals, &c.; in the centre a man on horseback. The mark is much reduced.

## SAVONA.

ALBISSOLA. The manufacture of maiolica or fayence was carried on at Albissola, a village situate on the sea, near the town of Savona. This place has always possessed *fabriques* of fayence, the “faïence de Savone” being well known throughout Italy and France in the seventeenth century. It was a native of Albissola, Domenique Conrade, who introduced the art into Nevers.

In the parish church of Albissola, there is a picture, two mètres high, formed of plaques of fayence joined together, representing in polychrome the Nativity; it is inscribed “*Fatto in Arbissola (sic) del 1576 per mano di Agostino . . . . Gerolamo Urbinato lo dipinse.*” The surname of the potter is obliterated and the words *Morto impenitente* substituted by the intolerance of the clergy. The painter’s name is Gerolamo of Urbino.



SAVONA. The principal mark seems to be a shield of arms of the town. The first is from Brongniart; the second on a vase in the late Mr. Uzielli’s Coll.



SAVONA. The Rev. Thos. Staniforth, of Storrs, Windermere, has two specimens, with the letters G. A. G. and G. S., as in the margin,—perhaps the name of the artist Gian. Antonio Guidobono,

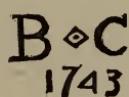
of Castel Nuovo, a maiolica painter at Savona in the beginning of the XVIIth Century. His sons, Bartolomeo and Domenico, succeeded him.

**S.A.G.S.**

SAVONA. These letters are on a carouche, in the centre of a perforated dish, coarsely painted with scrolls, in blue, yellow, and brown, by Guidobono. XVIIth Century. Museum of Art, S. Kensington. There was another important manufactory coeval with these, that of Gian Tomaso Torteroli, but we are not acquainted with his mark.



AGOSTINO RATTI  
SAVONA. 1720.



SAVONA. On a dish, with blue figures on a white ground.

SAVONA. This name occurs on some maiolica of the XVIIIth Century in the Chamber of Arts, Berlin.

SAVONA. This mark in blue is on the bottom of a fayence bottle. Burn Coll.

SAVONA. This mark has the initials of Girolamo Salomone, a celebrated artist, who flourished in 1650.

SAVONA. This mark, called the "knot of Solomon," being two triangles placed one upon the other, is generally attributed to Salomone, of Savona.

SAVONA. On a dish, in M. Edouard Pascal's Coll., Paris.

SAVONA. On a fayence dish painted with sculpture and children, surrounded by arabesques. Montferrand Coll., No. 232.

SAVONA. This shield is on the back of a plate, painted with a hare leaping. In Mr. Catt's Coll.

SAVONA. A mark given by M. A. Jacquemart, probably that of Girolamo Salomone.

SAVONA. Another mark, attributed to Salomone.



SAVONA. This mark is given by Jacquemart as an uncertain mark of Naples, but it is believed on good authority, from the quality and decoration, to belong to Savona. It is called there the "Falcon mark."



SAVONA. This is called the "Tower mark," and may safely be attributed to Savona, the ware on which it occurs being evidently Savonese. On a saucer, painted with figures, in Mr. Reynolds' Coll.



SAVONA. The "Anchor mark" occurs on a plate, painted in brown, with a cottage and small Callot sort of figures. In Mr. Reynolds' Coll.



SAVONA. On a blue and white circular dish of Italian maiolica, with raised pattern of shells on the border. Three figures in the centre, of warriors, round these are six small compartments, with landscapes, figures and animals. Diameter  $2\frac{1}{2}$  in. The mark in blue much reduced. Rev. J. Sadler Gale, Bristol.



SAVONA. On a large plate, painted in blue, with a faun, woman, and cupids; in the possession of Dr. Belliol, of Paris.

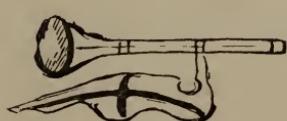


SAVONA. On a dish, in M. Edouard Pascal's Collection, Paris.

Jacques Borrelly, Savonne,  
1779, 24 Septembre.

Savona. Jacques Borrelly, of Mar-  
seilles, appears to have emigrated to  
his name Italianized, as *Giacomo Borrelly*. This inscription is  
on a large vase, decorated in green *camaieu*.

**MBorrelli Inuent.** SAVONA? or perhaps TURIN. The name occurs on a cylindrical maiolica jar, painted on one side with a Naval Engagement, one of the ships on fire, and numerous boats and figures, yellow and blue colours predominating; signed at the right hand corner. The name is repeated in large letters at the back: "Primum Opus MBorrelli Mense Julij 1735." In the possession of the Marchese d'Azeglio.



**Pinx: AS 1735.** SAVONA. This mark, in blue, is on a fayence jug, mounted with silver, painted with blue *camaieu* birds and scrolls, similar to the preceding. It appears in this instance to represent a trumpet with a short flag, not a beacon, and having a cross upon it. Dr. Diamond, the owner of the piece, refers it rather to Savona than Genoa.

ESTE

ESTE. Little is known of the fayence manufactories of Este and Modena and their productions are rare. This mark

G.

is impressed on a fayence boat-shaped ewer and basin, shell pattern, with scrolls and ornaments in relief, of cream coloured ware. In Mr. Reynolds' Coll.

CARLO ALDROVANDI.

ITALY. This name is impressed on a fayence plate of the end of the XVII<sup>th</sup> century, printed with a flying figure, inscribed beneath "Ganimede." In Mr. Reynolds' Coll.

PRESBYTER ANTONIUS  
MARIA CUTIUS PAPIENSIS  
PROTHONOTARIUS  
APOSTOLICVS FECIT  
ANNO DOMINICÆ 1695.  
PAPÆ 1695.

PAVIA. This inscription is found on a peculiar sort of earthenware, of a brown glaze, decorated on both sides with leaves, scrolls, &c., slightly raised, on a hatched ground; the letters are incuse Roman capitals; in addition, these pieces

have usually mottoes and emblems. One in the author's possession had a pear in the centre, and the motto "Fractos reficiens, Non reficiar fractus;" this was dated 1693. Another, in the Dellesette Coll., had "Solamente e Ingannato chi troppo si Fida, 1695." Another, in the S. Kensington Museum, has in the centre the portrait of an Ecclesiastic, surrounded by a similar inscription, but dated 1694.

## LORETO.

In the Santa Casa at Loreto are still preserved upwards of 300 maiolica vases, mostly with covers, painted with designs from Raffaelle, Giulio Romano, Michael Angelo, and others. They were made by order of Guidobaldo, Duke of Urbino. They represent scenes from the Old and New Testaments, Roman History, the Metamorphoses of Ovid, &c. They are not, as commonly said, by Raphael, but by Raphael Ciarla, a clever copyist, on fayence, of the works of the great masters. (Valery, vol. 2.) All these, which are arranged in two large rooms, came from the Spezieria, or Medical Dispensary, attached to the Palace at Urbino.

The last Duke of Urbino, Francesco Maria II., in his dotage, had abdicated his Duchy in favour of the Holy See, and, dying in 1631, his heir, Ferdinand de Medicis, removed the more ornamental pieces of maiolica to Florence. The vases from the Spezieria he presented to the shrine of Our Lady of Loreto, called the Santa Casa. This splendid collection of maiolica did not consist alone of vases for containing drugs, and it became the envy of more than one crowned head; the Grand Duke of Florence proposed to give in exchange for them silver vases of equal weight; Queen Christina was heard to say, that of all the treasures of Santa Casa she esteemed them the most; and Louis XIV. is said to have offered for the four Evangelists and the Apostle Paul the same number of statuettes in solid gold.

LORETO. “Con polvere di Santa CON·POL·DI·S·CASA Casa.” This inscription is found upon small maiolica cups or bowls, beneath a representation of the Lady of Loreto and Infant Saviour, with a view of the Sanctuary. These cups were made of clay, mixed with the dust shaken from the dress of the Virgin and walls of the Sanctuary, and in this form preserved by the faithful. One of these is in the Collection of Mr. Reynolds; another is in Dr. Diamond’s Collection.

### LA FRATTA, NEAR PERUGIA.

Earthenware with stanniferous enamel, *sgraffiato* ware,—plates, vases, &c., graved and decorated on *engobe*; that is: the object, before being glazed, is entirely covered with a second coating of slip, or *engobe*, on which is graved the ornament or design, after it has been merely dried by the air, leaving the first coating of enamel in *champ lillé*, afterwards baked. The fayences of La Fratta are generally enamelled in yellow, green, and brown. There are three specimens in the Musée de Cluny. In the Louvre is a large cup, ornamened in relief, on a triangular foot, formed by three lions and two figures; graved at the bottom. In the S. Kensington Museum is a plateau, of brown glazed earthenware, with a shield of arms in relief in the centre, encircled with scroll foliage; of the XVIIth Century. Mr. A. Darcel attributes this kind of ware to Citta di Castello in the Romagna, not far from Gubbio.

This description of ware is still made here. A modern basket-shaped pot, with bucket handle, in red glazed earthenware, recently made at La Fratta, is in the S. Kensington Museum. A plateau, in the British Museum, of incised pattern, with figures in costume of the end of the XVth Century: a man holding a shield and a woman playing on a viol, near her a shield with amorial bearings; from the Bernal Coll.; £48. 2s. A plateau, in the S. Kensington Museum, incised pattern of amorino with griffins, within a rich arabesque

border; on the reverse, a stag; from the Bernal Coll.; £40. Another plateau in the S. Kensington Museum has an incised group of a lady and two cavaliers in costume of the XVth Century, and festoons of leaves; £40. 10s. A large bowl, in Mr. Morland's Coll., of this *sgraffiato* ware, is supported by three seated lions; and an inkstand, in Earl Spencer's Coll., is also supported by three winged lions. A *sgraffiato* ware plate, with arabesques, and in the centre an escutcheon of arms of the city of Perugia, is in the S. Kensington Museum. (*Vide* p. 85.)

### UNCERTAIN MARKS.

ITALY. Ennius Raynerius Fecit Fieri.

Plate, representing the Baptism of Christ; ENNIVS. RAYNERIVS. reverse ornamented with yellow lines; painted in blue, *Gio Baptista. R.*; the name Ennius Raynerius in black. Campana Coll.

ITALY. Plate, on which is a portrait of a man with a white beard; around is written JOANNES. BAP. RUBBEUS. On the reverse is written, twice, the name of Rainerius, with and without the Y. Campana Coll.

ITALY. On the front of a plate; subject, St. Peter upon the water, and four Apostles in a boat. Campana Coll., Louvre.

ITALY. On a plate, painted with a shield of arms, blue outlines and yellow metallic lustre. M. A. Darcel classes it with the Italo-Moresques. Louvre.

ITALY or SPAIN. This curious mark is on the back of a metallic lustre dish, 12½ in. diameter, border of scales and flowers in blue and yellow; I. H. S. in the centre.

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ITALY. This mark of an uncertain manufactory of the middle of the XVIth Century, is given by M. A. Jacquemart; it occurs on the back of a portable spice box of rectangular form with a handle at the back; on each side of the handle is

this ducal coronet, traversed by two palm branches, and one of laurel, probably belonging to the Grand Duke of Tuscany, Cosmo de Medicis, created 1569; it is decorated simply in pale blue and yellow. The piece is made for two burettes, OLIO and ACETO, with four receptacles for ZUCHER, SALES, PEPE and SPEZIO—*oil, vinegar, sugar, salt, pepper and spices.*



ITALY. An uncertain mark on the reverse of a plate, in Mr. Falcke's Collection.

**GEO:BATA:MERCATI**

1649

ITALY. Gio. Battista Mercati of Citta Borgo San Sepolchro, is spoken of by Lanzi as a painter of some note in the XVIIth Century, and some of his works in the churches of Venice, Rome, and Leghorn are mentioned.

**SI.FECE.QVESTO.PIATELO:**  
**IN.BOTTECHA.DI.BECHONE**  
**DEL.NANO.IN.SAMINIATELO**  
**CHVESTO.TH:R:AGHOSTINO**  
**DI.MO.A.DI.CINQE.DI.**  
**GYGNIO.1581.**

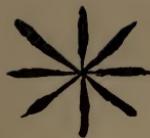
ITALY. This very curious and interesting inscription has been sent by a correspondent. It occurs on an Italian maiolica plate, made, apparently, in the botega of Bechone del Nano, on the 5th of June, 1581, but the name of the locality yet remains to be deciphered.

**VPA**

**IES**

ITALY. On a fine maiolica plate, of Urbino character; subject, Alexander at the Tomb of Achilles. Melton Coll.

ITALY. On a maiolica bowl, painted with arabesques, of the XVIIth Century. In the Sèvres Museum.



ITALY. This large asterisk, or star, is frequently met with on maiolica plates of the XVIth Century.

ITALY. On a small sunk-centre plate; painted with arms, and boys playing upon the bagpipes, vases, fruit, &c., on deep blue. Museum of Art, S. Kensington.

### SPAIN.

The pottery made in Spain has been usually termed Hispano-Arabic, and it was not until 1844 that M. Riocreux, the Conservator of the Musée Céramique de Sèvres, distinguished this particular class of maiolica from that of Italy, with which it had previously been confounded; since then it has been considered that the term Hispano-Moresco would more correctly designate the epoch of its manufacture. The Moorish style is of course derived from the Arabic, but they are distinct, and it is desirable and important not to confound them. The Mosque of Cordova, built in the VIIIth Century by the Arabs, is an example of the one; the Alhambra of Grenada, built in the XIIIth Century, of the other. The Spanish pottery of which we are about to speak cannot, therefore, be attributed to an earlier period than the end of the XIIIth or beginning of the XIVth Century.

It is the case with the Hispano-Moorish pottery as with many other industrial arts, that for ages their very existence and their localities were entirely unknown; thus the enamels of Limoges were scarcely known during the last century; fifty years ago the now famous Henri II. ware was not generally known to exist, and the Medici porcelain of Florence of the XVIth Century was only identified in 1859; the history of the pottery of Persia is still involved in obscurity.

The Arabic pottery, therefore, is of much earlier date than the Moorish, and from numerous specimens, dating previous

even to the VIIIth Century, it is evident that a plumbostanniferous enamel was in existence and in general use down to the "Azulejos" of the Alhambra in the XIIIth Century; hence the stanniferous enamel, which is generally supposed to have been invented by Luca della Robbia, was only a revival, made applicable by him to the purposes of architectural ornaments and statues.

The Hispano-Moresque pottery is common, and, in point of art, not to be compared with the Italian, being only an imitation. The ornaments usually consist of Moorish designs, arms, and fantastic animals, frequently of an heraldic character, painted in brilliant metallic lustres of gold or yellow and copper colour.

Little has hitherto been written on the subject, and we are indebted to M. J. C. Davillier for an interesting essay, entitled *Histoire des Faïences Hispano-Moresques à Reflets Métalliques*, Paris, 1861, from which pamphlet most of the particulars here noticed are extracted.

MALAGA. In the account of the travels of Ibn Batoutah, who visited Grenada about 1350, (translated by Defremery, Paris, 1858), we read,—“On fabrique à Malaga la belle poterie ou porcelaine dorée que l'on exporte dans les contrées les plus éloignées.” This traveller speaks of Grenada itself, but says nothing of any manufacture of pottery there, and we may therefore take it for granted that Malaga was the grand centre of the fabrication in the kingdom of Grenada. It is therefore probable that the celebrated and well-known vase of the Alhambra, the finest specimen of Moorish fayence known, as well as the most ancient, was made here. In the Musée de Cluny there are two other specimens, as well as the vase in the Soulages Collection.

MAJORCA, one of the Balearic Isles in the Mediterranean, near the east coast of Spain, was, after Malaga, one of the most ancient places in Spain where pottery was made; indeed it is well known that the term *maiolica* is derived, or rather corrupted, from the name of this place. In the XVIth Century it was termed *maiorica*, and subsequently *maiolica*, and

was used in Italy to designate fayence in general. M. Davillier refers its antiquity in the ceramic art to the first half of the XVth Century, and quotes several ancient authors who have spoken of the island and its commerce with Italy and other countries in lustred pottery. The expression "Maiolica alla Castellana," used by Piccolpasso and Passeri, did not evidently apply to the Castilian maiolica made in Spain, as some have conjectured, but to that made at Castelli, in the kingdom of Naples, situated twelve miles distance from Teramo (Abruzzo Ultra), the *Atrium* of the Romans, and is mentioned by Pliny as celebrated at that time for its vases of pottery. (See p. 124.)

VALENCIA. Saguntum (now Murviedro), near Valencia, was noted in the time of the Romans for its manufacture of jasper red pottery, and is described by Pliny. It is impossible to trace the origin of the lustred pottery of Valencia, but it was probably about the beginning of the XVth Century, and it became the most important in Spain. Lucio Marinao Siculo, in 1517, says that the fayences of Valencia were the most esteemed, "si bien travaillées et si bien dorées." Ant. Beuter, in 1530, speaks of the ware of Valencia, especially of Manises.

The Senate of Venice issued a decree in 1455 that no earthenware works of any kind should be introduced into the dominions of the Seigniory, either within or without the Gulf of the Adriatic; but an exception was especially made in favour of the crucibles (*correzoli*) and the *maiolica* of Valencia, which it was declared might be freely introduced. (*Drake's Notes on Venetian Ceramics*). There is a large bowl and cover in the S. Kensington Museum painted with scroll diaper, in gold lustre and blue, the cover surmounted by a cupola-shaped ornament in gold lustre, probably of Valencia manufacture; cost £80.

MANISES. At a later period an English traveller named Talbot Dillon (*Travels through Spain*, London, 1780), says, "About two leagues from Valencia is a pretty village, called Manises, composed of four streets. The inhabitants are

mostly potters, making a fine fayence of copper colour, ornamented with gilding. The people of the country employ it both for ornament and domestic use."

Other authors speak of the potteries of Paterna, Barcelona, Toledo, Talavera, &c. In Spain there are several Talaveras, but that called "de la Reyna" was the one celebrated for fayence in the XVIIIth Century; in fact the word *Talavera* was used to express all fayence, in the same manner as *fayence* in France and *delft* in England.

Baretti, writing in 1760, says "Talavera is a populous place, and of much business; besides the silk there are several other manufactories, one in particular of earthenware is much esteemed throughout the country, and gives employment to some hundreds of people."

MANISES. On a Spanish maiolica dish, ornamented with rich copper lustre approaching to ruby, in oriental patterns on drab ground. In the centre a hand and date, here much reduced in size; on the back M° in large lustre letters and annulets round. In Mr. Reynolds's Collection. The same mark, M° on the back and 1611 in front, is on a similar plate.



HISPANO-MOORISH plate in the Campana Collection. XVth Century.

HISPANO-MOORISH dish, covered with reddish gold lustre arabesques, circa 1480. In the centre is the annexed curious mark. In the possession of Mr. Amhurst T. Amhurst.





## FAYENCE.

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### Persia.

HIS beautiful and very characteristic ware is undoubtedly of Oriental origin, and from the peculiar national patterns with which it is decorated, and the combination of colours employed, evidently points to Persia as the locality whence it emanated. The designs remind us of the embroideries and rich stuffs produced there, and the manuscripts and illustrated books of that country confirm us in this opinion in preference to a recent theory referring the ware to a Rhodian origin. The material is a fine description of fayence, the paste or body being of a brilliant white, and may be defined as a ware between fayence and porcelain, but not having the properties of true porcelain. Chardin in his *Voyage en Perse*, about 1650, calls it porcelain, but no specimen of Persian porcelain has ever come under our notice, and the ware he describes is actually Persian fayence. He says "la terre de cette faience est d'émail pur, tant en dedans qu'en dehors comme la porcelaine de la Chine. Elle a le grain tout aussi fin et est aussi transparente," &c. He states "on en fait dans tout la Perse, la plus belle se fait à Chiras, capitale de la Perside; à Metched, à Yesd, à Kirman en Caramanie et principalement dans le bourg de Zorende."

The Persian fayence is identical with the Gombroon ware, so called in England. Mr. Marryat thinks the Gombroon ware was Chinese porcelain, because it came from a port of that name in the Persian Gulf, where the East India Company had an *entrepot*, but the only two writers who have spoken of it, both make a distinction between them. Martin

Lister, *A Journey to Paris in 1698*, says, "I expected to find the St. Cloud china to have been equal to the *Gomron ware*, but was much surprised to find it equal to the best Chinese porcelain." Horace Walpole, who knew well what Chinese porcelain was, notices "Two basins of most ancient Gombroon china, a present from Lord Vere out of the Collection of Lady Elizabeth Germaine."

This Gombroon ware was that made in Persia itself, which was shipped from Gombron, a port in the Persian Gulf, opposite Ormus, where the English East India Company about the year 1600 formed their first establishment; from there also the great bulk of Chinese porcelain was exported, and this indigenous pottery was occasionally shipped with it. The Gombroon ware or Persian fayence must have been at that time as much prized as the Oriental. Two very remarkable specimens of Persian fayence were exhibited at the Loan Coll. in the S. Kensington Museum in 1861. One was a jug, painted with a diapered pattern of oval painted leaves, shaded red on a green ground, tastefully mounted in silver gilt, decorated with strap work, cherubs' heads, &c. in the Elizabethan style, bearing the English hall mark for the year 1596; from the Collection of Mr. Sambrooke. The other was a similar jug, decorated with green and white vertical stripes, mounted in silver, of English manufacture about the same date, belonging to Mr. C. Winn; a proof how much this ware was prized here towards the end of the XVIth Century.

It has been urged by some recent authorities, that because comparatively little of this ware is now to be found in Persia, it was not originally made there, but this theory is far from correct; as an example we may mention the scarcity at the present day of maiolica in the places in Italy where it was made; also the Hispano-Moorish lustred wares, which are rarely met with now in Spain itself.

M. Salzmann, French Consul at Rhodes, formed an extensive collection of this ware in the island, and he asserts that a tradition prevails it was made at Lindus. He has made a few converts to his Rhodian theory, but the secret of its plen-

teousness at that particular spot may be referred to the fact of a ready purchaser of fine specimens of Persian fayence residing in that locality; had he settled in Persia itself he would probably have been equally fortunate in finding them. However, a very extensive collection was made, which has been recently sold in Paris and London; the choicest pieces have found their way into the cabinets of Mr. Louis Huth and others.

The Persian fayence is distinguished by the great brilliancy of its enamel colours, the principal of which are a deep lapis lazuli blue, turquoise, a vivid emerald green, a red of a dark orange tone, an orange or buff, purple, olive green and black. The lustres are a rich orange gold, a dark copper colour, and a brass lustre.

The principal collectors of Persian fayence are Mr. Huth, Mr. Franks, Mr. Fortnum, Mr. Henderson, and Mr. Nesbitt.



This mark is on a Persian fayence milk jug, the mark indented. Mr. Reynolds's Collection.





## FAYENCE.

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### France.

**T**N the *Archives de la Préfecture de la Nièvre*, we find the following List of the Manufactories of Fayence established in the kingdom of France in the year 1790; which does not comprise the ordinary manufactures for common use but only those of reputation; taken from a petition of the faïenciers of France to the National Assembly, stating their grievances, in consequence of the injury done to their trade by the Treaty of Commerce between France and England, and the importation of English ware into France in immense quantities, also the increase in the price of lead and tin, which came principally from England.

Paris . . . . .	14	Varages . . . . .	3	Bordeaux . . . . .	8
Sceaux . . . . .	1	Nismes . . . . .	2	Moyat . . . . .	1
Bourg la Reine . . . . .	1	Saintes . . . . .	2	Rambervillier. . . . .	1
Chantilly . . . . .	1	Toulouse . . . . .	2	Epinal . . . . .	2
Melun . . . . .	1	Limoges . . . . .	1	St. Guyé . . . . .	1
Montereau . . . . .	2	Dieu-le-fit . . . . .	1	Toul . . . . .	1
Rouen . . . . .	16	St. Vallier . . . . .	1	Danniere . . . . .	1
Hâvre . . . . .	2	Marthe . . . . .	2	Bechaume . . . . .	1
Bourvalles . . . . .	1	Rennes . . . . .	1	Bois Depausse . . . . .	1
Never . . . . .	12	Nantes . . . . .	1	Clement . . . . .	
Marseille . . . . .	11	Quimper . . . . .	2	Magonne } . . . . .	5
Lyon . . . . .	3	Marinial . . . . .	2	Montaigu . . . . .	1
Tours . . . . .	1	Rénac . . . . .	1	Vaucoleur . . . . .	1
St. Omer . . . . .	1	Mones . . . . .	1	Verneuil. . . . .	1
Aire . . . . .	1	Bazas . . . . .	1	Nidreville . . . . .	1
Lille . . . . .	2	Angouleme . . . . .	1	Haguenau . . . . .	2
Valenciennes . . . . .	1	Bourg en Bresse . . . . .	1	Thionville . . . . .	1
Douay . . . . .	2	Rouanne . . . . .	1	Ancy le Franc . . . . .	1
Dijon . . . . .	2	Poitiers . . . . .	1	Mont Louis . . . . .	2
Macon . . . . .	2	La Rochelle . . . . .	1	Boulogne . . . . .	1
Orleans . . . . .	2	Langres . . . . .	1	Laplume . . . . .	1
Apray ( <i>sic</i> ) . . . . .	1	Besançon. . . . .	3	Montauban . . . . .	1
Grénoble . . . . .	2	St. Cenis. . . . .	1	Hardes . . . . .	1
Monpellier . . . . .	2	Luneville . . . . .	3	Bergerac . . . . .	2
Moustier . . . . .	5	St. Clement . . . . .	1	Espedel . . . . .	1

The following Poem, written by Pierre Defranay in the beginning of the XVII<sup>th</sup> Century,\* forms a suitable introduction to the subject of French fayence, explaining allegorically the various processes then in vogue at Nevers, as well as at Moustiers, Marseilles, Rouen, and other places. The explanatory notes are arranged principally from the work of M. du Broc de Seganges.

## LA FAYENCE.

Chantons, Fille du Ciel, l'honneur de la Fayence,  
 Quel Art ! dans l'Italie il reçut la naissance,  
 Et vint passant les monts, s'établir dans Nevers,  
 Ses ouvrages charmans vont au delà des mers.  
 Le superbe Plutus trop fier de ses richesses,  
 Meprisoit de Pallas et le goût et l'adresse ;  
 L'Argent plait par lui-même, et les riches buffets  
 A la beauté de l'or doivent tous leurs attraits.  
 Ainsi parloit ce Dieu privé de ta lumière.  
 "Je me passerai bien de ta riche matière,"  
 Dit Pallas "que sert l'or au besoin des humains ?  
 L'argile la plus vile est prisée en mes mains."  
 Pallas dans le courroux dont son âme est saisie,  
 De deux terres compose une terre assortie,†  
 La prépare avec soin, la place sur le tour,  
 La presse de ses mains qu'elle étend à l'entour,  
 Elle anime du pied la machine tournante,  
 Et forme cette argile avec sa main sçavante.  
 De ce fertile tour, (en croirai-je mes yeux),  
 Sortent dans un instant cent vases curieux :  
 Ces vases sont d'abord faibles dans leur naissance,  
 Séchant avec lenteur, ils prennent consistance.  
 Puis du feu par degrés, éprouvant les effets,

\* This poem, which is characteristically French, was published in the "Mercure de France" for August, 1734, written in Latin verse, of which this is a translation.

†The paste or body of the Nevers fayence was composed of two parts clay (argile figuline) and one part marl (marne). These earths mixed together were placed in barrels half filled with water, and workmen with long poles beat and turned it about until it was reduced to a fine creamy pulp ; this pulp was let out at the bottom of the barrel, passing over a sieve and falling into a reservoir : it was then again stirred about with a pole having a transverse piece of wood at the end until thoroughly mixed, when the earth from mechanical suspension had gradually subsided, the water was withdrawn, the earth being about the consistence of dough was cut into pieces and placed on shelves to dry, and subsequently thrown into a cave or cellar, where it remained a year before it was considered fit for use.

Deviennent à la fois plus durs et plus parfaits,\*  
 Ces ouvrages encore n'ont rien que la figure,  
 Il y faut ajouter l'émail et la peinture ;  
 Cet émail dont l'éclat et la vivacité  
 Des rayons du Soleil imite la beauté,  
 Pallas qui de Plutus dédaigne la richesse,  
 Compose cet émail par son unique adresse ;  
 Dans l'étain calciné, dans le plomb, vil métail,  
 Joints au sel, au sablon, elle trouve un émail ;  
 Le tout fondu, devient plus dur que roche ou brique,  
 Le broyant, elle fait une chaux métallique  
 Un lait, qui n'est jamais de poussière obscurci,  
 Elle y plonge le vase en la flamme endurci,†  
 Le peintre ingénieux, de figures légères,  
 Embellit cet émail, y trace des bergères,  
 Des grotesques plaisans, d'agréable festons,  
 Des danses, des Amours, des jeux, et des chansons,  
 Des temples, des palais, des superbes portiques,  
 Respectables débris des ouvrages antiques.  
 Du rouge, que Pallas montre à ses favoris ?‡  
 Que vois je ? j'aperçois sur nos heureux rivages,  
 L'étranger chaque jour affrontant les orages,

\* When it was removed from the cellar, the earth was again trodden and kneaded until it became of suitable malleability. The potter, sitting at his wheel which he set in motion with his foot, then took a ball of earth proportioned to the size of the piece he wished to fabricate, and fixing it on the *girelle* or circular revolving board ; with his left hand (the thumb being forced into middle of the lump) he hollowed it out, his right hand, first dipped in barbotine, or the same earth mixed with water, was passed round the exterior, his left hand pressing out the inner surface ; thus the turner could enlarge, reduce, or lengthen the piece as desired ; when nearly finished he took a tool to form the contour of the vessel more correctly ; the piece being thus perfectly formed, was placed to dry and then put into the kiln for the first baking, where it remained two or three days. The paste in this state was called *biscuit*, which although a misnomer, having only been *once baked*, is invariably so termed, perhaps from its similarity to the baker's biscuit.

† When the pieces had been baked, they were dipped into a stanniferous enamel : this enamel owes its opacity and whiteness to the oxyde of tin, the base is obtained by the calcination of 100 parts of lead and 20 parts of tin prepared in a special furnace. The result of this first operation is a yellow powder, insoluble in water, it is then mixed with proportions of sand and salt and fused, when cold, it becomes a solid mass of opaque white glass : it is then broken and ground in water, and placed in a large bucket, into this liquid enamel the pieces were plunged, taking up a sufficient quantity of the enamel to entirely cover the surface, which was then ready for the decorator or painter,

‡ The red was seldom or never employed in the Nevers fayence—cobalt blue, antimony, yellow and chrome green will not change by the excessive heat of the kiln, but red from the protoxide of iron of which it is made, is converted into brown or black, thus in the time of the French Revolution, when the figure La République had to be represented, the Phrygian bonnet was painted yellow as a substitute for the redoubtable “bonnet rouge.”

Se chargeant à l'envi de Fayence à Nevers,  
 Et porter notre nom au bout de l'Univers.  
 Le superbe Paris, et Londres peu docile,  
 Payent, qui le croira! tribut à notre ville.  
 Les toits de nos bergers, et les riches Palais,  
 De Fayence parées, brillent de milles attractions,  
 Aux tables, aux jardins, la Fayence en usage,  
 Meuble le financier, et le Noble, et le Sage ;  
 On estime son goût et sa simplicité,  
 Et l'éclat de l'argent cède à la propreté.  
 Trop jaloux des succès de l'heureuse Fayence,  
 Plutus en son dépit exprime sa vengeance,  
 "La Fayence," dit il, "n'a que frêles attractions."  
 Mais Pallas de Plutus repousse ainsi les traits,  
 "La Fayence est fragile ! en est-elle moins belle  
 Le plus riche cristal est fragile comme elle,  
 Un émail délicat et qui charme les yeux,  
 Par sa fragilité devient plus précieux ;  
 La porcelaine enfin où le bon goût réside,  
 Se feroit moins chérir en devenant solide.  
 Plutus, ne blâmes point cette fragilité  
 L'argile toutefois à sa solidité,  
 Mieux que l'or elle garde et sa forme et sa grace,  
 Sur l'argile jamais la couleur ne s'efface,  
 Non, le temps qui détruit la pierre et le métal,  
 Ne scauroit altérer ni l'azur, ni l'émail."  
 C'est ainsi que Pallas établit la Fayence,  
 Pallas par ce beau trait signala sa vengeance,  
 Mortels, vous profitez du céleste courroux,  
 Pallas en sa colère à travaillé pour vous.

PIERRE DEFIRANAY.

## HENRI II. WARE.

OIRON (Deux Sèvres). 1520 to 1550. This elegant ware is of a distinct character and ornamentation to every other class of pottery. It is only by a recent discovery that we have been able to assign this manufacture to its original source. It was supposed by many that it was produced in France; and from the devices and arms depicted thereon, that it was first ushered into





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existence under the fostering patronage of Francis I., and that it continued increasing in beauty and excellence during a portion of the reign of Henri II., until its extinction. In corroboration of this, was adduced the circumstance that the emblems of these two princes alone are found upon it; a period, therefore, of about thirty years, comprised the duration of this peculiar branch of manufacture.

It seems to have been the opinion of all the most able writers on the subject,

that it was made in Touraine. The first who promulgated it was M. André Pottier, of Rouen, in Willemin's *Monuments inédits, &c.*, 1839. He says that of the twenty-four pieces then known, about one-half came from Touraine, and especially from Thouars. M. Brongniart (*Traité des Arts Céramiques*, 1844) states that the majority of the thirty-seven pieces came from the South-west of France, from Saumur, Tours, and Thouars. M. Jules Labarte, in his Introduction to the De Brûge-Dumesnil Catalogue, 1847, also refers the greater number to Touraine and La Vendée. Le Comte Clément de Ris, of the Museum of the Louvre, in an article in the *Gazette des Beaux-Arts*, 1860, confirms the statement of M. Brongniart, that in all ten or twelve pieces have come direct from Tours, and that the original place of their production was betwixt Tours, Saumur, and Thouars. A pamphlet, in form of a letter, addressed to M. Riocreux, Director of the Sèvres Museum, by M. Benjamin Fillon, of Poictiers, recently appeared in Paris, promising a solution of the mystery which has hitherto enveloped the origin of this pottery. Our space will not allow us to insert the letter entire, but we extract a few of the leading points of discovery. It is headed "Les Faïences d'Oiron," and the writer says that these wonders of curiosity, which have turned the heads of so many amateurs, were actually fabricated at Oiron, near Thouars (Deux Sèvres), with clay from the immediate neighbourhood.

Two artists assisted in the work; a potter named François Charpentier, and Jean Bernard, librarian and secretary of Hélène de Hangest-Genlis, widow of Artus Gouffier, a superior woman and cultivator of the arts. After the decease of this lady, in 1537, they both entered the service of Claude Gouffier, her son, *Grande Ecuyer de France*, who had inherited the tastes of his mother, and who moreover collected a vast number of works of art (a catalogue of which, with the prices realized, after his decease, by auction sale, is still preserved). The librarian had, whilst in the service of Hélène de Hangest, furnished designs for the ornamental bindings of books and frontispieces, specimens of which are annexed to M. Fillon's letter, etched by Octave de Rochebrune.

It has been noticed by Le Comte de Ris, in the *Gazette des Beaux-Arts* (January, 1860), that a great resemblance exists betwixt the interlaced ornaments of the Henri II. ware and the bookbindings of Grolier and Maioli. M. Fillon (by the aid of the monograms, ciphers, and arms which occur on this ware) has chronologically arranged them from the published drawings, and comes to the conclusion that the earliest pieces were executed under the direction of Hélène de Hangest herself, in the latter part of the reign of Francis I.; afterwards by her son Claude Gouffier, and other hands, down to the accession of Charles IX. The arming of the Protestants put an end to a fabrication which could no longer maintain itself; for this reason, that its only object being to supply the *dressoirs* and furnish the chapels of one family, their relations and personal friends, and not for commercial purposes, it followed the fortune of its patrons, in a country menaced like Poitou with the horrors of a religious war. We will briefly notice the monograms and initials placed upon the fayence of Oiron, viz.:—The sacred monogram; that of the Dauphin Henri; of Anne of Montmorency; of Claude Gouffier, “composed of an H, in memory of his mother, and a double C, which has been confounded with that of his master.” Mr. Magniac's ewer has the letter G repeated several times round the body, which is the initial of Gouffier's name; and round the foot of

the candlestick belonging to Mr. Fountaine may be observed the letter H, repeated as a border, being the initial of his mother's name, Hélène de Hangest. The arms upon this pottery are those of the King; of the Dauphin; of Gilles de Laval, Seigneur de Bressieure; of the Constable Anne of Montmorency; of François de la Tremouille, Viscomte de Thouars; of another, unknown; and of William Gouffier. This last occurs on a plate now in the S. Kensington Museum, which has in its centre an oval escutcheon, surrounded by fruit and cherubs' heads and flaming rays, all in relief; in the centre are the arms of William Gouffier, third son of Admiral de Bonnivet, when he was a Knight of Malta, that is to say, before he was raised to the episcopal chair of Beziers, in 1547. The emblems are the salamander of Francis I. and the crescents of Henri II., which were never used by Diane de Poictiers, as is generally supposed. M. Fillon remarks that the cup which was shown to Bernard Palissy, and which he so much desired to imitate, was doubtless of the *faïence d'Oiron*; indeed several of those pieces, with lizards, frogs, snakes, tortoises, &c., in relief, upon them, might have suggested his celebrated *figuline rustique*.

The distinguishing characteristics are—in the first place, the body, or constituent parts of this ware, which is very light and delicate, and of a pure white *terre de pipe*, of so fine a texture that it did not require, like the ordinary Italian fayence, any coating of opaque coloured glaze or enamel, but merely a thin transparent varnish. Its fabrication appears to have required great care and diligence, for it is supposed, from the examination of a fractured vase in the Museum at Sèvres, that the foundation was first moulded by the hand, not turned in a lathe, quite plain, and without the least relief or ornament, the rough surface hatched with cross lines, and a thin outer crust, or *engobe*, of the same clay laid completely over the whole vessel; the ornaments were then cut out of the field (in the same manner as the *champ levé* enamels) and coloured pastes introduced; the superfluous clay was removed by a sharp chisel, and the surface tooled to an uniform smoothness,

it being subsequently baked and varnished. On carefully examining these specimens, it will be seen that all the furrows in which the coloured pastes have been inserted are depressed to a slight degree, as though they had sunk in the furnace, thus differing essentially from the painted earthenware, which would rather produce a low relief. A section of the broken vase before referred to, is a convincing proof that the coloured pastes were actually incrusted, the sharp angles presenting too regular an appearance to have been caused by the mere absorption of any colouring matter applied externally with a brush.

Secondly, the decorations are what is usually termed "*Renaissance*," introduced by François I., in the commencement of the XVIth Century, and consist of interlaced scrolls and devices, tastefully arranged with great precision, partaking greatly of the early Moorish or Arabian character, the colours employed being usually yellow ochre, and brown of different shades, with occasional touches of red, green, and yellow on the raised figures. Independent of the beautiful incrustations, the vessel was also richly decorated with figures, masks, garlands, mouldings, &c., in high relief, modelled with great care, and harmonizing well with the ground-work.

M. B. Fillon (*Art de Terre chez les Poitevins*) describes the pavement in the chapel of the Château at *Oiron*. It is of square tiles, fitting together so as to form one pavement; each tile bears a letter, a monogram, or an escutcheon; each of these letters is painted in violet brown on blue arabesques, and so disposed as to form the device of Claude Gouffier, *HIC TERMINUS HAERET*. The monograms are of the same colour as the letters, and are those of Claude Gouffier, and of Henri II. before he was King of France. The arms are those of Gouffier, quartered with Montmorency and Hangest-Genlis. The composition of the paste of these tiles, having been analyzed by M. Salvetat, is found to be identical with that of the Henri II. ware.

M. B. Fillon instances various other pieces of a later period than those referred to in the subjoined list, of a much coarser

character, and tells us in whose possession they now are, being principally in the immediate neighbourhood of Oiron and Thouars.\*

HENRI II. WARE. This mark occurs on a plateau in the South Kensington Museum. It is scratched in the clay under the glaze, and is an original mark or symbol of some kind or other, whether of the maker or not it is impossible now to determine. It is the only mark hitherto discovered on the ware.



#### LIST OF HENRY II. WARE.

IN ENGLAND. 26 PIECES.

DESCRIPTION.	OWNER.	WHENCE OBTAINED.	COST.	ESTIMATED VALUE.
1 Large ewer .....	H. Magniac, Esq.....	Odiot Sale, 1842 .....	96	1500
2 Large ewer .....	Sir Anthony de Rothschild.	Strawberry Hill Coll., 1842.....	20	1200
3 Large ewer .....	" " "	De Monville Coll.....	140	1200
4 Candlestick .....	" " "	Préaux Sale, 1850 .....	208	1000
5 Hanap .....	" " "	De Bruges Sale, 1849.....	20	500
6 Tazza .....	" " "	Préaux Sale, 1850 .....	44	500
7 Cover of a cup .....	" " "	Unknown.....	...	150
8 Bouquetière .....	" " "	Bought of a Curé at Tours .....	48	800
9 Candlestick .....	Andrew Fountaine, Esq. ....	Purchased a century ago .....	...	1000
10 Biberon.....	" " "	" " .....	...	800
11 Salt Cellar .....	" " "	" " .....	...	500
12 Biberon.....	Baron Lionel de Rothschild	Bought of Madame Delaunay .....	...	800

\* All the best authorities and the most intelligent Ceramic amateurs in France and England have acknowledged the merit of M. Fillon's discovery, and have adopted his elucidation of the mysterious *Henry II. ware* as emanating from Oiron. But the irrepressible Demmin has, in his usual uncourteous style, made a violent attack upon M. Fillon, whose consolation must be, that censure from such a quarter is equivalent to praise. Demmin's vanity is evidenced by placing his portrait as a frontispiece to his *Prétendu Guide* (as it is termed in France). His vulgarity and impertinence are shown in the following extract from the said book. In speaking of M. Fillon, he says, "Dans un style si prétentieux, qu'il rappelle le caquetage d'une poule qui annonce son œuf, un amateur de province a eu tout dernièrement, la naïveté d'écrire un gros volume, où il remonte jusqu'au temps d'Adam et d'Eve, pour prouver que ces poteries ont été fabriquées à Oiron près Thours (*sic*) Deux Sèvres, avec les terres de Regné, ou de quelques autres localités de la même contrée ; elles seraient, selon lui, uniquement l'œuvre de deux artistes, de François Cherpentier et de Jean Bernart au Bernard, gardien de la librairie et secrétaire d'Hélène de Hangest Genlis, &c. Tout cela est trop peu sérieux pour s'y arrêter."

DESCRIPTION.	OWNER.	WHENCE OBTAINED.	Cost.	Estimated. VALUE.
13 Salt Cellar .....	Baron Lionel de Rothschild	Strawberry Hill, 1842.....	£ 21	300
14 Tazza .....	Duke of Hamilton .....	Préaux Sale, 1850, £52; Rattier, 1859	280	500
15 Salt cellar.....	" " "	Rattier Sale, 1859 .....	80	300
16 Salt cellar.....	George Field, Esq. ....	Unknown.....	...	300
17 Part of ewer .....	H. T. Hope, Esq. ....	De Bruges Sale, 1849 .....	16	300
18 Small ewer .....	" " "	.....	20	600
19 Small ewer .....	M. T. Smith, Esq. ....	Bought " as Palissy .....	...	600
20 Biberon.....	J. Malcolm, Esq. ....	Pourtales Sale, 1865.....	1100	1100
21 Salt cellar.....	South Kensington Museum.	Soltykoff, 1861, to Napier .....	268	300
22 Tazza and cover..	" " "	Préaux S. 1850, £62; Soltykoff, 1861 .....	450	500
23 Tazza .....	" " "	Bought at Poitiers for 50s., Delange .....	180	180
24 Candlestick .....	" " "	Lassayette, £400; De Norzy Sale...	640	750
25 Salver .....	" " "	Espoulart, 1857, for £140 .....	180	400
26 Salt cellar .....	" " "	Addington Coll. .....	300	300

## IN FRANCE. 26 PIECES.

27 Tazza .....	Le Duc d'Uzes .....	Unknown.....	...	500
28 Cover of cup.....	" " "	" .....	...	150
29 Pilgrim's bottle...	" " "	" .....	...	800
30 Tazza and cover..	M. Hutteau d'Origny .....	" .....	...	500
31 Tazza and cover..	Musée de Cluny .....	Bought by M. Thoré, in 1798, for..	20	500
32 Salt cellar.....	Baron Alph. de Rothschild.	Unknown.....	...	300
33 Jug or canette ...	" " "	Bought by Strauss for £600, sold for..	800	1000
34 Small ewer .....	" " "	Préaux Sale, 1850 .....	44	500
35 Candlestick .....	Baron Gust. de Rothschild.	Unknown.....	...	1000
36 Hanap .....	" " "	" .....	...	500
37 Tazza .....	Baron Jas. de Rothschild ..	South of France, 1860 .....	480	500
38 Biberon .....	Museum of the Louvre.....	Sauvageot, from Tours.....	...	800
39 Salt cellar.....	" " "	Sauvageot, from M. Lehrié, 1824 .....	5	300
40 Salt cellar.....	" " "	Sauvageot, from Troyes .....	...	300
41 Salt cellar.....	" " "	Sauvageot .....	...	300
42 Tazza .....	" " "	Sauvageot, bought as Palissy .....	8	500
43 Salt cellar.....	" " "	Revoil Coll., 1828 .....	...	300
44 Tazza .....	" " "	" .....	...	500
45 Tazza .....	Sèvres Museum .....	Unknown .....	...	500
46 Cover of a cup ...	" " "	.....	...	150
47 Salt cellar.....	Madame d'Yvon .....	" .....	...	300
48 Salt cellar.....	Comte de Tussau .....	" .....	...	300
49 Salt cellar.....	" " "	" .....	...	300
50 Salt cellar.....	" " "	" .....	...	300
51 Cover of a tazza..	M. B. Delessert .....	South of France, by Rutter .....	4	150
52 Biberon.....	Unknown .....	Unknown.....	...	...

## IN RUSSIA. 1 PIECE.

53 Biberon.....	Prince Galitzin.....	Préaux Sale, 1850 .....	100	800
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## TOTAL KNOWN.

IN ENGLAND .....	.....	26
IN FRANCE .....	.....	26
IN RUSSIA .....	.....	1

53 PIECES.

THOUARS or OIRON (Deux Sèvres). The manufactory of fayence at Thouars, hitherto little known, has recently acquired

L. A. great importance by the attribution of  
the Henri II. ware by M. B. Fillon, to

1676. which we have before alluded. The  
*fabrique* was continued for making less

important objects for more than a century. M. Fillon speaks of two tiles, one bearing the Salamander of François I., the other the crescent of Henri II., still preserved over the doorway of the manor house, which came from the chapel of the Château of Thouars. There are two lozenge-shaped tiles in the Louvre (G. 706, 707), which also came from the same château, bearing the arms of Marie de la Tour d'Auvergne of a later date. They are dated 1676, and have on the back the initials of the artist, L.A.; they are 9½ in. by 8 in. There are also some specimens in the Sèvres Museum.

LYONS, circa 1530. A document has recently been discovered in the Bibliothèque Impériale which reveals the existence of a manufactory of fayence here in the reign of François I., founded by an Italian artist of the name of Francesco, of Pesaro. The charter alluded to, contains a request from two other potters, Julien Gambyn and Domenge Tar dessir, both natives of Faenza, in Italy, to Henri II. It states, "qu'ils ont la cognissance et experience de faire les vaisselle de terre, façon de Venice." One of them, Julien Gambyn, had already practised his art at Lyons "sous Jehan Francisque de Pesaro tenant botique en icelle ville," and claims the privilege "de dresser train et mestier de la dite vaisselle, comme chose libre et de tout temps permise aux étrangers apportans en France moyen et pratique de quelque art ou mestier encores peu cogneu." Francesco of Pesaro opposes the application, and urges that "il a souffert de grandz frais durant vingt ans qu'il a exercé comme il fait de present." It goes on to say that, so far from having suffered, he has, by the monopoly so long enjoyed by him, greatly enriched himself. The two suppliants set forth their ability, and state that they are better cognizant of the art than Francesco himself.

Henri II., by the advice of his Council, permits them to exercise the trade with the same liberty and facility as other artizans, and charges the Governor, M. de Mandelot, to see that Francesco does not annoy them, under heavy penalties.

Another document, discovered among the “*Actes Consulaires de la Ville de Lyon*” (1556), informs us of the establishment of another manufactory “d’ouvrages et de vaisselle de terre,” by a Genoese merchant named Sebastian Griffó, whereby certain privileges and immunities are granted him for two years, provided he resides continually in Lyons and brings hither workmen from Italy, because the said manufacture is new in the city and in the Kingdom of France. He is desired to employ “des enfans de l’haulmosne” (charity children) to work in the said manufactory. Hence it will be seen that three manufactories of fayence were actually in operation simultaneously in the first half of the XVIth Century at Lyons. The products are unknown to us at the present day.

The foregoing extracts are taken from a pamphlet lately published by M. le Comte de la Ferrière-Percy, entitled *Une Fabrique de Faïence à Lyon sous le règne de Henri II.*, and he suggests the probability of one of these being the source of the celebrated *Faience d’Henri II.*; but as regards the two first, alluded to as of the “façon de Venice,” the expression does not certainly convey to us sufficient to identify the ware; and as to the third, from Genoa, in which *charity children* were to be employed, we seem to be still further from solving the enigma as to its origin.\* However, the discovery of these documents opens a wide field for the researches of the historian of French fayence, and we doubt not will be made available in the pursuit.

In the list of potters who petitioned the National Assembly in 1790 we find three then existing there (page 154.)

In 1800 there was a *fabrique* carried on by M. Merck, and

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\* Since this was written M. Fillon has cleared up this mystery (see p. 158).

in 1856 another by M. Chapeau Revol, specimens of which are in the Sèvres Museum.

EPERNAY. There was a manufactory here about 1650 to 1780. It is an enamelled Fayence, something like that of Avignon; the colour is a chocolate brown. A large oval dish and cover, ornamented in relief, with EPERNAY in raised letters on the top, is in the Sèvres Museum. Frequently unmarked.

BEAUV AIS (Saveignies) was celebrated for the manufacture of decorative pottery in the XIVth Century, frequently mounted in silver. In the inventory of Charles VI. (1309) we read of "Un godet de terre de Beauvais, garny d'argent;" and again, in the *Comptes Royaux de France* (1416), "Pour plusieurs voirres, godez de Beauvez et autres vaisselles à boire, xxxs." Hence the old French proverb, "On fait des godés à Beauvais et des Poèles à Villedieu." (Leroux de Lincy, *Proverbes Français*.) In 1500, Rabelais speaks of the "Poteries azurées" of Beauvais. Palissy, speaking of the potter's clay, says "There is a kind at Savigny, in Beauvoisis, which I think has not in France its like, for it endures a marvellous fire without being at all injured, and has this advantage also—that it allows itself to be shaped more slenderly and delicately than any of the others; and when it is extremely baked it takes a little vitractive polish (*polissement vitrificatif*), which proceeds from its own substance, and that causes that the vessels made with the said earth hold water quite as well as glass vessels."

Estienne (Robert) also speaks of the pottery of Beauvais, in his work *De Vasculis Libellus*, edition of 1543, p. 22. . . . Quemadmodum vulgus Italorum maiorica vasa appellat, quæ in altera ex insulis Balearibus fiunt, quam vulgus maioricam appellare solet, itidem et nos eadem ratione vasa Bellovaca dicemus, *potz de Beauvais*.

There is a flat pilgrim's bottle in the Sèvres Museum, with the arms of France, on each side are the fleur-de-lis, and "Charles Roy," in gothic letters. It was found in the Somme, and was probably made here in the time of Charles VIII.

There is also in the same collection (Sèvres) a plate of red earthenware, covered with white *engobe*, red and green mottled glaze, the design graved through; in the centre a branch of three lilies, surrounded by square compartments, and on the border, inscribed in Gothic characters of the XVth Century, these words "Je suis planté pour raverdir, vive Truppet."

Fait en decembre  
M<sup>o</sup> XII.



A plate of green enamel, with escutcheons of the arms of various provinces of France, between which are emblems of the Passion in relief, and a long inscription round in old black letter, beginning "O ! vos omnes qui transitis per viam," &c., and ending with the date 1502, as in the margin. In the Soltykoff Coll., sold at the sale for £12. One of these escutcheons contains the arms of France; another, France quartered with Brittany; a third, France and Dauphiny; and a fourth, that in the margin, containing

two stars and a stake, part of the arms of Beauvais, and the name *Masse*, probably the name of the artist.

The archives of Beauvais furnish us with several instances of presents of the pottery of Saveignies being made to Royalty when passing through the city. On the 17th October, 1434, a vase of Saveignies was presented to the French King. In 1520, Francis I. journeying to Arras through Beauvais with his Queen, they gave her "des bougies et des vases de Savignies," and in 1536 they presented him with a "Buffet de Savignies." In January, 1689, a like present was offered to the Queen of England when she passed through Beauvais in her flight from London to Saint Germain.

SAVEIGNIES (Oise). There are several more recent manufactories of *grès* which were in existence towards the end of the last century, mentioned by M. Brongniart, specimens of which are in the Sèvres Museum. M. Laffineur, 1806; M. Delamarre, 1806; Madame Veuve Patte, 1806; and M. Bertin in 1833.

SAVEIGNIES (Oise). There were two other manufactories of *fayence* carried on here by M. Gaudin and M. Michel towards the end of the last century. Specimens are in the Sèvres Museum, acquired in 1806.

BEAUVAIS (Oise). At Pont d'Allonne, near Beauvais, a *fabrique* of stone ware, salt glaze, was founded about 1842, by Messrs. Joye and Dumontier, but they did not equal that of Voisinlieu. Messrs. Clerc and Taupin, the present proprietors, have produced some artistic stoneware in Ziegler's style.

AVIGNON. This pottery is of a reddish brown, with a fine metalloid glaze, like bronze or tortoiseshell. The ewers and bottles are usually of elegant form, like those of Italy; they are sometimes perforated, sometimes with raised masks, &c. in yellow. It flourished from about 1650 to 1780. Generally without a mark. There were potteries here early in the XVIth Century. M. P. Achard (Archiviste of the Department of Vaucluse) mentions several early potters whose names occur in the archives:

- Maitre Calle Monteroux, poterius, 1500, au puits des Tournes.
- Maitre Veran Merlesius, potier, 1517, dans la paroisse St. Agricol.
- Maitre Guilhermus David, poterius, 1519.
- M. Petrus Bertet, 1539, Rue de la Paillasserie.
- M. Johannes Roqueti, potier, 1551, Portalis Matheronis.
- M. Antoine Castan, potier, 1596, Rue St. Marc.
- M. Louis Fauquet, potier, 1715, Rue St. Sebastien.
- The brothers Ruel and the brothers Blanchard.
- In 1694 M. Montclergeon, and earlier M. Vauceton.

An earthenware cruche, brown glaze and ornaments in relief, XVIIth Century, sold in the Bernal sale for £10. 10s., and a fine ewer in the Soltykoff sale brought £14. There are two good specimens in the Soulages Coll., S. Kensington Museum.

LHERAULE, (Canton of Songeons) XVIth and XVIIth Centuries, was the seat of an ancient pottery, contemporary, it is stated, with that of Palissy, but the productions bear no comparison. They are like the later productions of Saveignies, of clay, covered with enamel, of green or morone colour,

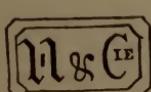
with ornaments in yellow, red, or white. The pieces in forms of statuettes of saints, crucifixes, and bénitiers are rudely fashioned.

**GOINCOURT**, (Oise) 1795. Near this place, in the environs of Beauvais, a manufacture of enamelled fayence, called "*L' Italienne*," was established in 1795 by M.M. Michel. The statuettes and groups, virgins, saints, bishops, animals, &c., are frequently found in Picardy, but the manufacture has ceased many years.

*L'Italienne*  
or  
**L'ITALIENNE**. Fayence of the end of the XVIIIth Century, a common description of ware painted with flowers, &c. The name stamped in the ware.

**S. PAUL.** *Saint Paul* (Oise). Fayence of the XVIIIth and XIXth Century. Of ordinary quality, mostly designed with pricked paper (*à poncis*) bouquets, &c. in colours. Mark stamped in the clay.

**SARREGUEMINES** (Moselle). A manufactory of great importance, established about 1770, by Paul Utzchneider. This beautiful fayence is in imitation of porphyry, jasper, granite, and other hard marbles, sometimes cut Sarreguemines. and polished by the lathe, frequently with white raised figures on blue and other coloured grounds, very much in the style of Wedgwood, and red ware like the Japanese. There are many specimens in the Sèvres Museum. The name impressed on the ware.



SARREGUEMINES. Messrs. Utzchneider & Co. still make fayence and porcelain of every description.

**E. L. B.** *Saint Samson* (Oise). A manufactory for crucibles, &c., in whitish paste. Paris Exposition, 1834.

**CHATILLON**. The following notice occurs in the *Intelligenzblat*, Leipzig, 1766. Since every body has sent silver

services to the Paris mint, the manufacturers have invented all sorts of fayence and imitations of porcelain. It would be useful to visit the different *fabriques* to know the best sorts, and provide a stock of the best models. At Chatillon, Sur Oise, there is a fayence manufactory, the ware resists heat and becomes red hot rather than break; all sorts of vessels for actual use are made here; it is transported by the Canal de Briare on the Seine to Paris.

VOISINLIEU, near Beauvais, (Oise). Established about 1839 by an artist named Jean Ziegler for the manufacture of stone

ware, with figures and ornaments in relief, mostly of a brown colour, which met with great success; the paste is hard and sonorous, and takes all colours. This establishment having passed into the



hands of M. Mansart, increased at first very much, but soon declined, and ceased altogether in 1856.

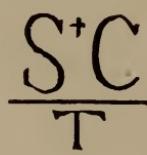
CREIL (Oise). A manufacture of fine fayence and ware in the English style, opaque porcelain and stoneware, &c., was established by M. St. Cricq towards the

## CREIL.

end of the last century, which was afterwards carried on by M. Lebeuf and Gratién Milliet, about 1836; the latter was also director of the manufactory at Montereau.

ST. CLOUD, near Paris, 1690. This establishment was founded by Chicanear, père & fils, for the manufacture of fine fayence and porcelain, and in 1702 exclusive privileges were granted for twenty years to the heirs of Chicanneau—his son having the direction. In 1722 Henri Trou became director. This fayence is generally in blue *camaieu*, and similar to that of Rouen of the first period. Before the discovery of

the Moustiers manufactory, that ware was attributed to St. Cloud. In 1698 the *fabrique* was visited by Dr. Martin Lister, who gives an account of the porcelain made here, and in 1700 by the



Duchess of Burgundy. The Royal Family took great interest in the works, and the Duke of Orleans, who had a laboratory of his own, suggested many improvements. There are specimens in the Sèvres Museum.

PARIS (established about 1550). François Briot was a celebrated artist, modeller, goldsmith, and manufacturer of fayence. His works in gold and silver have disappeared with the other superb jewels, described in the inventory of Henri II., in 1560, but some of his works are preserved to us, in tin and in pottery. Briot was, although a goldsmith, what was termed a *potier d'estaigne*, and worked both in metal and in pottery; in fact, all the goldsmiths of the XVIth Century were necessarily acquainted with the potter's art of moulding in clay, for the purpose of reproducing their works in the richer metals. The two arts of the goldsmith and the potter were intimately connected together, the designs for important pieces of gold or silver plate being first modelled in terra cotta or clay, hardened by the fire. Those great artists, Luca della Robbia and Benvenuto Cellini, like most of the Italian artists, commenced their career by studying as goldsmiths; then, as their eminent talents developed themselves, they struck out into sculpture, in marble or bronze. Andrea del Verrochio was a goldsmith, and in his studio or workshop was formed the mind of Leonardo da Vinci. Pollajuolo, Ghirlandajo, and La Francia, were at the same time goldsmiths, and painters.

Benvenuto Cellini praises the extremely fine quality of the sand *extrait du rivage de l'ile de la Sainte Chapelle* (la cité), which he says “a des propriétés que ne possèdent point les autres sables.” It was of this material that François Briot composed his fayence, some superb examples of which still remain to show his extraordinary talent. His enamelled earthenware vessels have been erroneously attributed to Bernard Palissy, but they are evidently a distinct manufacture, and were executed under the immediate superintendence of Briot himself in a rival establishment. The enamel of these pieces is more vitreous and transparent, the colours more

brilliant and of a higher finish than any ever produced by Palissy, and resemble more nearly enamel on metal.

We are consequently compelled to differ from the opinion of M. Jacquemart, who says that "La pluralité des plats reproduits de Briot a tous les caractères des émaux et de la terre du pottier des Tuilleries." A comparison of the salver of Sir E. M. Elton, and others in this country, with Palissy's productions, will be a convincing proof of the difference of manufacture, both in material and enamel.

The salver in the possession of Sir Ed. Marwood Elton, Bart., a circular earthenware dish, which is supposed to be the finest of its kind extant, enriched with very elaborate arabesque ornamentation in relief; is enamelled with the most brilliant colours: in the centre a figure of "Temperantia," surrounded by medallions of the four elements, terminal figures between, and round the border eight others impersonating the arts and sciences; diameter  $16\frac{1}{4}$  in. In the Fountaine Coll. at Narford is an ewer of enamelled earthenware to match this salver; the plateau is said to have been brought to England by an ancestor of the present possessor, who was a student at Padua, more than two hundred years ago. M. Calixte de Tussau has a fine example of a plateau of similar design:



at the feet of Temperantia is the monogram of François Briot, stamped with a separate mould as shewn in the margin. It may be observed that this stamp is not to be

found on the salver of pewter as made originally by Briot, and which would have appeared, if it had been moulded together with the rest of the relief, but the letters F. B. are evidently stamped in the clay afterwards. Another in the Soltykoff Collection, sold for £400. to the Baron Sallière, was also finely enamelled; the reverse, which was mottled in colour, had in the centre the letter F, the initial of François, engraved in the paste before it was fired. Another, in the Soltykoff Coll., not so fine, sold for £200. There were also three smaller enamelled earthenware plates by Briot, representing the Earth and the Air, personified, and the Judgment of Paris; the last was sold

for about £70. In the celebrated Forman Collection at Dorking is an earthenware plateau of the same pattern, but of less highly finished execution than that previously described, probably the work of one of his successors.

PARIS (Pont aux Choux). Glazed fayence bust of Louis XV, on square pedestal, in the Sèvres Museum, of “*terre d'Angleterre*” attributed to this manufactory about 1740.

PARIS. 1740. “Manufacture Royale de la terre d'Angleterre.” Heringle, who established a manufactory at Lille in 1758, states in his request that he had worked for seven consecutive years at this establishment.

In the *Intelligenzblat* of Leipzig for 1766 we read an account of one which is perhaps the same as that mentioned above, being a *Royal manufactory*. “A la manufacture *Royale* de M. Chapelle, dont les magasins sont rue de l'Echelle, on trouve des faïences blanches et décorées. Elle va au feu et supporte l'eau bouillante.”

PARIS (Seine). Fayence of the end of  
OLLIVIER the XVIIth Century, called *Fabrique*  
A PARIS. *générale de faïence de la République*. This  
mark is stamped in the paste on a plate,  
painted with Revolutionary emblems and motto. Not know-  
ing how to produce the red, the *bonnet rouge* is painted yellow.

PARIS. Fayence de Claude Révérend. This fayence, although exactly similar to that of Delft, is supposed to have been made in Paris by Révérend, who was for a long time established in Holland as a potter; and he obtained letters patent in 1664 to fabricate “fayence and imitation porcelain” in France. His fayence was called “*crucifères*.” The pieces marked as in the margin are attributed to him, forming R. A. P., (Révérend à Paris ?), and they frequently bear French inscriptions. The decoration is polychrome, and in blue, in imitation of the best pieces of Delft, with firm white glaze and bright colours. There is a specimen in the Collection of Mr. C. W. Reynolds (marked in blue);

R R R

and a splendid dish given to the Sèvres Museum by M. Sauvageot seems to have been specially made as a present to Colbert by Révérend to show his successful imitation of Oriental porcelain; it has in the centre the arms of Colbert. M. A. Jacquemart quotes a decree of the year 1664, granting to Claude Révérend the privilege of making fayence and imitating porcelain; the exact words are, “*de faire la faïence et contrefaire la porcelaine aussi belle et plus, que celle qui vient des Indes Orientales,*” evidently one and the same thing; he goes on to say that this secret manufacture he had accomplished and brought to perfection in Holland, where the greater portion of his stock still remained, which he wished to transport into France. This is clearly a manufacture of fayence in imitation of porcelain, and not porcelain itself, as M. Jacquemart infers, which hypothesis is decidedly untenable. Claude Révérend does not say “*qu'il fait une porcelaine véritable, translucide et aussi belle que celle qui vient des Indes Orientales,*” but “*il contrefait une porcelaine aussi belle,*” &c., and not a word is said about its transparency or any other quality possessed by porcelain.

PARIS. There is a medicine jar, in the Sèvres Museum, painted with arabesques and arms of the Orleans family; said to have been made by M. Digne in the middle of the XVIIth Century. He was succeeded by M. Gautier, who in 1830 sent some fayence services to the Museum.

PARIS. Fabrique de M. Tourasse, 1823.

PARIS. Fabrique de MM. Masson frères, 1839. This fayence is praised by Brongniart on account of its brilliant blue enamel.

PARIS (Rue des Trois Couronnes.) Established in 1833 by M. Pichenot for the manufacture of enamelled fayence, under the direction of a German named Loebnitz. In 1843 he patented his “*émail ingerçable*.” His widow ceded the manufactory to Jules Loebnitz, son of the director. It was remarkable for the great size of its products. In the Sèvres Museum is a large cistern of one piece, enamelled inside and out; large tiles and vases, from the Exposition of 1844. The pieces are marked “Pichenot, 7, Rue des Trois Couronnes.”

PARIS (7 Rue des Recollets). Ceramic painter. M. Hippolyte Pinart, painter of *faïence artistique*. He obtained a medal at the International Exhibition in 1862, where his talent was appreciated and his fayence quickly sold.

PARIS (11 Rue de Sèvres). *Faiences artistiques*, A. Jean, manufacture; imitations of maiolica, &c. Established 1859. There were numerous specimens in the International Exhibition, 1862, for which he obtained a medal.

PARIS. Manufactory of *faïence encrusté*, by Theodore Deck, 1859. There were some specimens of this incrusted ware in the International Exhibition, 1862, which sold freely to English amateurs, and he deservedly obtained a medal. This beautiful ware has coloured pastes inserted in patterns on the body of the ware, like the Henri II. ware, sometimes in Persian designs. The mark impressed.

PARIS (Rue de la Roquette, Faubourg St. Antoine). 1675. In a memorial of Jean Binet, *ouvrier en faïence brune et blanche*, at this manufactory, presented in 1753, (*Mémoires de Mannory*, Paris, 1764), we have an account of two other potters who preceded him. The first was François Dezon in 1675, a maker of earthenware, who carried on the works with his sons. Genest was the name of his successor in 1730, who for twenty years was "*fabricant de faïence*" in the same house. In 1750 Genest sold the concern to Jean Binet.

PULL  
OR  
Pull.

PARIS (Vaugirard). M. Pull, formerly a soldier, then a naturalist, undertook in 1856 the manufacture of pottery in the style of B. Palissy, and produced some clever imitations. He has copied "La Nourrice" and "Le joueur de vielle,"

and also produced moulded plates from the white metal salvers of François Briot, (which Palissy himself had copied); these are so highly finished and so brilliantly enamelled that several connoisseurs have been deceived by them; one was sold at a shop in Paris to a rich banker for 6000 francs, £240. M. Las-teyrie says of this artist, “que ses produits sont tellement bien imités, qu'il est devenu le désespoir des collectionneurs du Palissy.” His mark is sometimes in black enamel, sometimes in relief or incuse.

PARIS. M. Victor Barbizet. Established 1850. Enamelled earthenware in imitation of B. Palissy, produced in great

B. V. variety and at a low price; occasionally marked incuse with the letters B. V.

PARIS (Batignolles.) M. E. Lessore, a painter on fayence, formerly employed at Sèvres, which he left in 1850, and es-

tablished himself at 16, Rue de l'Empe-reur, aux Batignolles. In 1859 he left, and came to England, and is attached principally to the Wedgwood manu-

factory, but paints for other firms. A dish by him, executed

*Lessore*

at Minton's, in imitation of maiolica, is in the South Kensington Museum; pur-chased for £30.

PARIS. The potter Vogt, from Nuremberg, established himself at 66, Rue Fontaine au Roi about 1790, in the

manufacture of stoves, &c. In 1834 he decorated tiles with incrusted or inlaid patterns of coloured clays covered with a plombiferous glaze. Madame Veuve

V<sup>ve</sup> DUMAS

66 rue Fontaine-au-Roi.

Dumas, his daughter, still continues making some beautiful pieces, many of which are marked with her name and address. M. Théodore Deck was formerly manager of this *fabrique*, and there learnt the art of nielloed

earthenware.

PARIS (Montrouge.) M. Joseph Devers, an Italian by birth, formerly a painter, pupil of Ary Scheffer, commenced

I. D.



a *fabrique* of fayence here about 1853. Terra cotta vases and groups in the Della Robbia style, large medallions and all sorts of artistic pottery. In 1862 he received a medal from the International Exhibition for decorative pottery.

PARIS (Rue de Charenton, 1766.) In the *Intelligenzblat* of Leipzig of this year we read "Rue Charenton, Faubourg St. Antoine, vis à vis l'ancienne manufacture de velours, se trouve actuellement une manufacture de faïences bronzés qui va au feu ; on fait toutes sortes de vaisselle."

PARIS (Rue Basfroy, près la Roquette, 1766). In the *Intelligenzblat* of Leipzig of this year we find the following : " Rue Basfroy, près la Roquette, on fabrique dans la manufacture de M. Roussel des faïences qui sont intérieurement blanches et extérieurement de couleur olive. On elle fait toutes sortes de services complets. Cette faïences va au feu, est très légère et à meilleur compte que celle faite en terre de pipe Anglaise. La douzaine d'assiettes se vend de 3 à 5 livres."

*M. Bouquet.* PARIS. This talented artist has, with great success, turned his attention to painting on earthenware *au grand feu*.

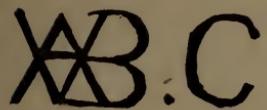
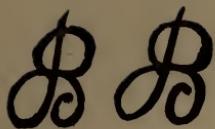
The subjects usually selected by M. Bouquet are landscapes and woodland scenery ; these are painted on plaques of coarse earthenware, similar to what we call Stourbridge clay, capable of bearing an intense heat, and at one baking the whole process is completed. Considerable chemical knowledge is essential for this kind of decoration, as but few colours will stand the great heat of the kiln, and skilful manipulation is required in painting on the treacherous surface of the clay, which must be executed off-hand, without any possibility of retouching. The plaque is then placed in the furnace, a monotonous and almost undistinguishable sketch ; it is taken out a finished picture, rich in colour, artistic and imperishable, not affected by the action of the atmosphere, and consequently suitable for exterior as well as interior decoration of houses and gardens.

SEVRES. This mark is impressed on the back of two fayence plates of light *fabrique*, very much like the demi-porcelain plates made at Creil; on them are also stencilled shields, inscribed "par Brevet d'Invention," surrounded by the words "Impression sous émail." The subjects are printed in brown, of Time and Cupid and "La ceinture de Venus," &c.

SEVRES. There were several manufactories of fayence here. A large and fine vase (style Louis XIV), by a potter named *Lambert*, of about 1790, is in the Sèvres Museum, but it has no mark. Another manufacturer was M. Levasseur, about the end of the last century, and M. Clavareau, 1806. Specimens in the Sèvres Museum.

AVON, near Fontainebleau. M. A. Jacquemart has signalled forth another manufactory of pottery at this place, and quotes from the journal of Hérouard, Doctor of the Dauphin (Louis XIII). To this *fabrique* he refers the pieces marked B B; La Nourrice, and small animals, as well as many others posterior to Palissy. Hérouard says "Le 24 Avril, 1608, la Duchesse de Montpensier vient voir à Fontainebleau le petit Duc d'Orléans, second fils de Henri IV., et lui mène sa fille, agée d'environ trois ans. Le petit prince l'embrasse et lui donne une petite nourrice en poterie qu'il tenait." . . . . .

"Le Mercredy, 8 Mai, 1608, le Dauphin étant à Fontainebleau, la Princesse de Conti devait danser un ballet chez la reine, puis venir dans la Chambre du Dauphin. On lui proposa de faire préparer une collation des petites pièces qu'il avait achetées à la poterie, il y consent. Après le ballet, qui est dansé à neuf heures du soir, le Dauphin mène Madame de Guise à sa collation, ils sont suivis de tous ceux qui avaient dansé le ballet, et de rire, et à faire des exclamations; c'étaient des petits chiens, des renards, des bléreaux, des bœufs, des vaches, des escurieux, des anges jouant de la musette, de la flute, des vielleurs, des chiens couchés, des moutons, un assez grand chien au milieu de la table, et un dauphin au haut bout, un capucin au bas.



The two B's occur on works of secondary importance, as on a group of *La Samaritaine*, two dogs and a snail, in the Sèvres Museum.

This mark, V A B. C, of an unknown potter, is found on a plate of agatized ware, representing the infant Bacchus, in the style of Palissy.

Clerici, or Clerissy, of Fontainebleau, was also an imitator of Palissy in the first half of the XVIIth Century. In March, 1640, he had letters patent to found Royal Glass Works at Fontainebleau. M. Jacquemart thinks he must have been one of the principal artizans of the *fabrique* at Avon, patronised as we have seen by the Court.

At the Soltykoff sale, in 1861, we remember to have seen two large dishes of enamelled fayence of the XVIIth Century; they were of a bronze colour. In the centre was a shield of arms and the device, "Sia laudato il Santissimo sacramento," the letters in the inscription being reversed. The rest of the dish, including the border, was filled with rich arabesques, all in relief. It was of an unknown manufacture, somewhat similar to that of the Citta di Castello, or La Fratta. The reverse of one of these dishes had the escutcheon of France and this inscription, "DU CHATEAU DE FONTAINEBLEAU."

SAINTES, near Rochelle, and other places. BERNARD PALISSY. This artist made a peculiar kind of ware, which has rendered his name celebrated over Europe. He was born at La Chapelle Biron, in Perigord, A.D. 1510. He was originally a painter on glass. In 1539 he married and established himself at Saintes. After many years of diligent research and patience, under trying circumstances, including the reproaches of his wife—which might naturally be expected, for it is related he actually burned his tables and chairs to heat the furnace for his experiments in perfecting the pottery,—he at length succeeded in discovering the enamel which decorates his ware. It is recorded of him, that in his pleasant moments he used to

say, in reference to his trade as a potter, that he had no property whatever except heaven and earth. His rustic pottery, and other beautiful productions, were soon appreciated, and he rose to opulence. He made large pieces, such as vases and statues, for Henry II. and his court, to ornament their gardens and decorate their palaces and mansions. Being a Protestant, he was, after the Edict of 1559, taken under the protection of Catherine de Medicis, and settled in Paris, thus escaping the Massacre of St. Bartholomew. In 1588, however, he was confined in the Bastille for his religious opinions, and lingered in those dungeons until his death, which happened in 1589. He had two nephews, Nicolas and Mathurin, who were associated with him in his ceramic productions, notably in the decoration of the grotto of the Tuilleries. His continuators were Jehan Chipault and Jehan Biot, in the XVIth Century, but they executed very inferior specimens. The natural objects found upon the Palissy ware are true in form and colour, being mostly modelled from nature; the shells are all copied from tertiary fossils found in the Paris basin; the fish are those of the Seine, and the reptiles and plants such as he found in the environs of Paris. We recognise one of Palissy's vases of the *figuline rustique* treasured up in the Collection of the Duke of Lorraine, in 1633: "Un goublet antique de terre rustique."

A large round basin, representing Diana leaning on a stag, with dogs around her, after the celebrated relief in marble of Diane de Poictiers *en chasseresse* by Jean Goujon, bought in the Soltykoff sale £292. Another oval basin, with masks and flowers, £160. A pair of salt cellars, of two sirens, £80, and two statuettes of Mercury and a player on the bagpipes, £103. A very fine circular dish, with a lizard in the centre and rich border, was sold in the Bernal sale to Baron Gustave de Rothschild for £162.; it was brought in a broken state in Paris for twelve francs, and after being restored was sold to Mr. Bernal for £4. There are several fine specimens in the Soulages Coll., S. Kensington Museum, and in the Collections of Mr. Magniac, Mr. Addington and others.

P. P  
 à Limage N.D.  
 à Saintes  
 1680

S A I N T E S . This inscription is on a large hunting bottle of white fayence, decorated in blue, with loops for suspension, painted with roses and tulips, and in the centre within a wreath, on one side is the name ALEXANDRE BESCHET, and on the other the inscription in the margin, meaning the sign of the image of Notre Dame at Saintes, quoted by M. B. Fillon.

L A C H A P E L L E D E S P O T S , near Saintes. It was here that Bernard Palissy learned the first elements of his trade. Here also, after his death, an extensive manufacture of ware of a similar character was continued until the middle of the XVIIth Century. A great variety of forms was produced, plates, dishes, bells in the shape of women with hooped petticoats, puzzle jugs, drinking cups in form of the sabot, barrels, bénitiers, candlesticks, &c. Vast quantities of defective pieces and fragments of the ancient manufactory are dug up. At the present day common pottery is made here.

B R I Z A M B O U R G , near Saintes. There was another *fabrique* of fayence here, as appears from a document quoted at length by M. B. Fillon (*Art de Terre chez les Poitevins*), of the year 1600, in which we find that Enoch Dupas, *maistre faïancier de Brizambourg et y demeurant*, claimed from René Arnaud escuyer, *seigneur de la Garenne la somme de six vingt escus* (120 crowns), *prix et rayson de vaisselles impressées de ses armes, moderée par le jugement a celle de soixante et quinze escuz* (75 crowns).

A, MORREINE,  
 Poitiers  
 1752

P O I C T I E R S . A. Morreine was a modeler of figures in *terre de pipe*. His name is found traced with a point both before and after baking. This mark is on the figure of a monk praying.

Le Sieur Pasquier, *fabricant de faïence émaillé* at Poitiers, claimed in 1778 the protection of the minister Bertin for the liberty to dig for clay, which had been refused by the owners of the land.

*faict le 5 may  
1642  
par edme briou.  
de me st' verain*

ST. VERAINE. In the neighbourhood of Nevers there was a *fabrique* of *grès*. M. Renault of Luçon has an inkstand with this inscription. It is covered with a thick enamel of a fine blue colour. The mark is traced in the clay, before firing, underneath the piece: Made the 5th of May, 1642, by Edme Briou, living at St. Verain.

NANTES. There was an ancient establishment for the manufacture of fayence of white enamel, created by Jean Ferro, *gentilhomme verrier*, in 1588. Another fayence maker of the same town is mentioned in the archives of the Chamber of Nantes in 1654, named Charles Guermeur. This ware was also white, sometimes with fleurs-de-lis in relief, specimens of which are frequently met with in the neighbourhood.

*FR·PAIVADEAV·  
1643*

M. B. Fillon gives this mark, which is on the back of a plate, painted in blue *camaieu*, with four medallions of a lion, a stag, a serpent, and a horse, and in the centre the Massacre of the Innocents, copied from a print by Marc Antonio, after Raphael, which he attributes to Nantes, and says it is very similar to that made by Clerissy of Moustiers, painted by Gaspard Viry.

On the 7th March, 1752, a *fabrique* of fayence was founded by M. Leroy de Montillée and a company, which was successfully carried on for some years, but having passed into the hands of M. Delabre, in consequence of heavy losses sustained by him, it was sold in 1771 to Sieurs Perret and Fourmy, under whose management it again became prosperous and superior to what it had been under their predecessors; its products were in such high estimation that in 1774 it obtained the title of *Manufacture Royale de Nantes*. The original Arrêt is given at length by M. B. Fillon (*Art de Terre chez les Poitevins*), and it accords to Joseph Perret and Mathurin Fourmy, Royal patronage and liberty for the servants to wear Royal livery.

NEVERS (Nièvre). In the year 1590 the alchemist Gaston

de Cleves dedicated a book to Louis of Gonzaga, Duke of Nevers; in the dedicatory epistle he extols this prince for having brought into his States, expert artists and workmen in the arts of glass-making, pottery, and enamel. The quotation from this scarce book is given by Marryat at some length : “*Hinc vitrariae figurinae et encausticae artis artifices egregii jusso tuo accersisti,*” &c. About this time the name of Scipio Gambyn is found in the parish registers as godfather in 1592 ; he is there described as “pothier.” A relation of his, probably a son or a brother, Julien Gambyn, of Faenza, obtained authority to establish a manufactory of fayence at Lyons, but the earliest evidence of one at Nevers is that founded by Domenique Conrade, a gentleman of Savona, a native of Albissola, where the fayence of Savona, well known in Italy 1560 to 1600, was made ; in 1578 he obtained letters of naturalization from Henry III, and about this time founded his *fabrique* at Nevers.

In a brévet, according privileges to Antoine Conrade at a later period, by Louis XIV. and his mother the Queen Regent, it is stated, “Estant bien informé de son industrie et grande expérience à faire toutes sortes de vaisseaux de faïence quel science rare et particulière était réservé secrètement de père en fils en la maison Domenique de Conrade.”

In July, 1602, Domenique Conrade’s name first appears on the parish registers with the simple qualification of “Maistre potier demeurant à Nevers.” His brothers, Baptiste and Augustin, are frequently mentioned from 1602 to 1613, and were doubtless associated with him.

Antoine Conrad, of the second generation, appears as “Faïencier de la maison du Roi” in 1644. Domenique Conrade, of the third generation, is styled in the registers of 1650-1672, “Maistre faïencier ordinaire de S. M.”

Up to 1632 no other potters are spoken of, but in that year Barthélémy Bourcier founded a second manufactory.

In 1652 appeared successively two other *fabriques*, one by Nicolas Estienne at the “Ecce homo,” and the other by Pierre Custode and Esmé Godin at the sign “de l’Autruche.”

From 1632 Pierre Custode is designated "Maistre potier en vaisselle de faïence," and he probably came from Savona with the Conrades, working under their direction until 1652, when he himself became a director.

At the beginning of the XVIIIth Century, in consequence of the success of the Conrades and Custodes, several other manufactories were started, and in 1743, by *un arrêt de conseil*, the number was restricted to eleven; upon earnest solicitation in 1760 a twelfth was permitted by Royal ordinance, which was in consequence called "La Royale."

The twelve *fabriques* were as follows:

1. Fabrique des Conrades, 12, Rue Saint Genest, founded by Domenique Conrade.
2. Fabrique des Custodes, 11, Rue Saint Genest, first called l'Autruche, founded by Pierre Custode and Esmé Godin.
3. Fabrique de l'Ecce homo, 20, Rue Saint Genest, founded by Nicolas Estienne.
4. Fabrique Dumont Champesle, 4, Rue de la Tartre, founded by Barthélémy Bourcier.
5. Fabrique de Bethléem, 6, Rue de la Tartre.
6. Fabrique Halle, 12, Rue de la Tartre.
7. Fabrique Boizeau Deville, 14, Rue de la Tartre.
8. Fabrique Ollivier, 26, Rue de la Tartre.
9. Fabrique Gounot ou Merceret, 1, Rue de la Cathédrale.
10. Fabrique de Prysie ou de Bonnaire, Place Mossé.
11. Fabrique du Bout-de-Monde, 10, Rue du Croux.
12. Fabrique la Royale, 13, Rue du Singe.

In 1790 these were all in active operation, but shortly after this time, in consequence of the French Revolution and the Treaty of Commerce between France and England, by which the English potters had the opportunity of pouring in their earthenware at so cheap a rate that the French could not compete with them, added to this, the price of lead and tin, which came principally from England, was raised; all these disadvantages came so quickly upon the *fabriques* of the South of France, that a panic ensued. In 1797 we read that at Nevers six had absolutely suspended their works, and the other six were reduced to half their number of workmen. On page 154 will be found a statement of the principal manu-

factories of France, which was attached to a petition from the fayenciers to the National Assembly.

Nevers has always been famed for the sand used in the manufacture of fayence; we are told in the "Encyclopédie Méthodique," Paris, 1783, that Lille in Flanders, Saint Cenis (Sinceny), Lyons, Nantes, and Rouen, all obtained their sand from Nevers.

The fayences of the first epoch have been frequently confounded with Italian maiolica, but a little study will soon show the great points of difference. In the Nevers ware the figures are always yellow, either clear or opaque, on blue ground; the Italian figures are usually painted blue, on yellow ground. At Nevers they never employed red or metallic lustre, and the outlines are always traced in manganese violet, never in purple or black. For example, on a plate painted in polychrome, with the four tens of a pack of cards, the clubs and spades are violet, the hearts and diamonds yellow. A particular sign on the monochromes of Nevers is the decoration on the reverse.

During the second epoch the ground was a peculiar lapis lazuli blue, like the Persian, called *bleu de Perse*, spotted or painted with white, the vases and jugs being occasionally ornamented with masks and twisted handles (which was also imitated at Delft by an artist signing A. P. W.)

The Chinese patterns are in light blue *en camaieu* on white, sometimes intermixed with a sort of brown lilac.

Those of the other periods, in the style of Rouen and Moustiers and the Saxon style, are well known; some also of the later time have verses and inscriptions of a popular character, and revolutionary sentences, such as the following:

"Aimons nous tous comme frères, 1793."

"Ah! ça ira." "La Liberté, 1791."

"Au bon labourer, François Simonin l'an 4 de la liberté."

"Le malheur nous réunit" (a noble and a priest shaking hands).

"Aux mânes de Mirabeau, la patrie reconnaissante, 1790."

"Le serment civique." "Vivre libre ou mourir."

"Je jure de maintenir de tout mon pouvoir, la constitution."

"Dansons la carmagnole, vive la carmagnole, 1793."

“ Vive le Roi citoyen !”                  “ Le lis ramènent la paix.”  
 “ Bourrons les aristocrates.”              “ Indivisibilité de la République.”  
 “ Guerre aux tyrans et paix aux chaumières.”

[The above are in the collection of M. Champfleury.]

“ La Nation, la loi.”                  “ Vive la Constitution.”  
 “ Mirabeau n'est plus ” (written on a tomb).  
 “ Fraternité, égalité ou la mort.”  
 “ Vive la joie, la paix est faite.”

There is a large punch bowl or saladier dated Nevers, 14th February, 1758, decorated in polychrome, which is particularly rich with verses ; the subject is “ l'arbre d'amour,”—six women at the foot of a tree, upon which are perched nine men, and on the top a cupid “ le trompeur.” In the collection of Mr. C. W. Reynolds.

The classification of Nevers fayence by M. du Broc de Segange is here given. Each epoch comprehends three divisions—*polychrome*, *camaieu* (in monochrome), and *sculpture émaillées*.

1st Epoch, 1600 to 1660.	Tradition Italienne.
2nd Epoch, 1650 to 1750.	Goût Chinois et Japonais.
1630 to 1700.	Goût Persan.
1640 to 1789.	Goût Franco-Nivernais.
3rd Epoch, 1700 to 1789.	Tradition de Rouen.
1730 to 1789.	Tradition de Moustiers.
4th Epoch, 1770 to 1789.	Goût de Saxe.
5th Epoch, 1789.	Decadence of the art.

M. du Broc de Segange, Director of the Nevers Museum, in his book, *La Faïence et les Faïenciers de Nevers*, Nevers, 1863, has thoroughly shifted all the available documents which could throw light on the early history of Nevers fayence. He has searched the parochial registers, and has thus been enabled to fix certain dates on the earliest specimens ; he gives, in fact, a genealogical tree of every potter who has lived at Nevers, his date of birth, marriage, and decease. The work is illustrated with coloured engravings of the most celebrated specimens in the Nevers Museum, which collection already numbers more than five hundred pieces.

In the Musée de Cluny are two very fine ewers of the

XVIIth Century, with hunting and mythological subjects, Nos. 2147 and 2148; an ewer and basin, with the Triumph of Amphitrite, 2149 and 2150; also, a very fine plate, 1235. At the S. Kensington Museum, a pilgrim's bottle, of the 1st epoch, subject, Apollo and Daphne, and a Bacchanalian scene, in polychrome on a blue ground, cost £15. 4s. 6d.; and another bottle, with Persian blue glaze, enriched with white enamel flowers, £9.

A pair of very large Nevers ware pilgrim's bottles, with flowers and foliage in white, on metal plinths, 16½ inches high, in the Bernal Collection, was purchased by the Earl of Craven for £53. 6s.

**N** NEVERS. This mark occurs on a plate, painted in blue, Chinese style, in the Nevers Museum, of the end of the XVIIth or beginning of the XVIIIth Century. M. du Broc de Segange attributes it to Nicolas Viode.

**S** NEVERS. These marks were attributed by Brongniart to Senlis, but M. du Broc de Segange has rectified the meaning, and states them to be the monogram of Jacques Seigne, a celebrated faïencier of the XVIIIth Century. A mug, in form of a crown, with border of the vine painted in blue, is in the Sèvres Museum, and another in that of Cluny.

**B** NEVERS. This mark is on a compotier, blue and orange, given by M. Brongniart.

**A** NEVERS. This name of J. Boulard is on a statuette of the Virgin and Child, of fayence, painted in colours; at the bottom, in front, is written: F. SIMON LEFEBVRE., and on the back the potter's name, who was a contemporary of the Conrades. In the possession of M. B. Fillon.

*J Boulard  
a Nevers*

1822

*de conrad  
Anevers*

H·B  
1689.

*Jehan Custode ff*

B  
DLF  
1636

P·S.  
1630

H.

NEVERS. Domenique Conrade, the third of the name; from 1650 to 1672. He is styled in the parish register "Maistre Faïencier Ordinaire de S. M. Le Roi." This signature is on a plate in the Sèvres Museum, painted in blue figures, with birds, figures, stags, &c.; in the centre a man riding on horseback over a bridge.

NEVERS. Henri Borne. On the back of a figure of St. Henry, 21½ inches high; also on another of St. Etienne, dedicated to his wife, inscribed "E. Borne, 1689."

NEVERS. Jehan Custode, of the 1st epoch, 1602 to 1660, who painted at the age of 12. On pieces in the Collection of M. André Pottier.

NEVERS. Jacques Bourdu, 1st epoch, 1602 to 1660. So attributed by M. du Broc de Segange.

NEVERS. Denis Lefebvre, 1636. So attributed by the same author, who has a specimen in his Collection.

NEVERS. This mark is in white, in the centre of a *bleu de Perse* plate, painted with white scrolls and leaves. In the possession of Mr. A. W. Franks.

NEVERS. On a fayence jug, white ground, with small yellow and green flowers, blue striped handle. XVIIth Century.

Claude Bigourat  
1764.

F. R. 1734.

NEVERS. Claude Bigourat and Jeanne Bigourat. Both occur on a bénitier, painted in blue *camaieu* with their patron saints. Coll. of M. du Broc de Segange.

NEVERS. The signature of Francois Rodrigue (*dit* Duplessis). On a bénitier, in blue *camaieu*, of the Virgin and Child. Coll. of M. du Broc de Segange.

**T**  
*Mazy (Nièvre)*  
1855

MARZY, near Nevers (Nièvre). About the year 1850, M. Tite Henri Ristori, an Italian sculptor, founded a manufactory of fayence. The paste is almost of egg-shell lightness and substance, and the vessels are very elegant in form and beautifully painted. At the Paris Exhibition the ware was much admired, and he obtained a first class medal in 1856. In the S. Kensington Museum are ten pieces, bought at that time for £16. and £8.; the others at less price.

ROUEN. There was an establishment for the manufacture of pottery at Rouen early in the XVIth Century, which was

evidently in great prosperity in 1542.

A ROUEN

1542.

There are two remarkable pictures, which now decorate the walls of the conservatory at the mansion of H. R. H. the Duc

d'Aumale, Orleans House, Twickenham; they formerly formed part of the pavement of the Château d'Ecouen, bearing the arms of Montmorency. These pictures are formed of a number of tiles placed in juxtaposition, representing the stories of Marcus Curtius and Mutius Scævola, and on them is written "A Rouen 1542." They each measure 5 feet 3 inches high by 6 feet 4 inches long. M. Pottier thinks he has discovered the artist in a certain Maclou Abasquene, spoken of in the *Chronique Rouennaise* of 1549, in conjunction with another artist, named Dumoustier, painter to the King. From this period until the middle of the XVIIth Century no notices of the Rouen fayence have been discovered. The descriptions

of pottery are very varied, and there were many establishments. Among them we find a grant of privilege accorded to Nicolas Poirel, Sieur de Grandval, in 1646. The mark in the margin, "faict a Rouen 1647," is attributed to him. It is on a circular plate, in blue *camaieu*; in the centre is a female centaur, and a border of four octagonal medallions and flowers, in the Persian style; Collection Gouellain at Rouen. It is found also on a vase in the Collection of M. Pottier, of the same city. The fayence of Poirel de Grandval was in imitation of Delft, and he brought his workmen from thence. Another grant of privilege was given to Edmé Poterat, of St. Sever, Sieur de St. Etienne, in 1673. According to a deed recently discovered by M. Pottier, he died in 1687, and was succeeded by his son, Louis Poterat, who had carried on a rival establishment at Rouen. At the commencement of the XVII<sup>th</sup> Century, especially during the epoch of a ceramic painter named Guillebaud, about 1730, the Chinese style pervaded all the Rouen fayence, but it was transformed or travestied, and possessed a special physiognomy; the subjects were landscapes and buildings, with figures, fantastic birds, dragons, and marine animals,

in blue, yellow, green, and red, bordered with the square Chinese ornaments. Mr. Jules Greslou places this (*sans grand certitude*) as the mark of M. Guillebaud.

It is on a *porte huilier*, covered in floral arabesques in red and blue, finely painted.

*Brument*  
1699.



A bowl, which has descended by inheritance to a family named Le Brument, of Rouen, has this signature; it is ornamented with designs of cartouches, scrolls, and leaves.

When Louis XIV. sent his silver plate to the Mint to assist in defraying the expenses of the war, he had a service made at Rouen, which bears the mark of



G R

The paste of the Rouen fayence is heavier and thicker than that of Delft, but the designs and ornaments are full of taste,

decorated in blue *camaieu* and in polychrome, some in the Nevers style, of white on blue ground, but of paler colour. It is the most artistic of all French fayences, by reason of the national character of its decorations. The pieces were often

P A and P P

of large size, as fountains, vases, &c. There are many fine specimens in the Museum at Sèvres, some painted with arabesques and armorial escutcheons. There are four splendid terminal busts of the Seasons in Hamilton Palace, the *chefs d'œuvre* of Vavasseur, potter of Rouen. The finest collections are those of M. Leveel, of Paris, recently purchased for the Museum of the Hôtel de Cluny; and that of M. Pottier, of Rouen. The letters on the ware are very numerous; some of them are given in the margin. In the

Collection of M. Edouard Pascal are the following—D V; P P; BB; P D; M D; D; L D; L; A D; H V; D Z; G; F D; &c. A salad bowl in the same collection has the name of “Nicolas Gardin 1759.”

Gardin

The mark of Nicolas Gardin about 1760, on a plate painted with trophies of torch, arrows and quiver, called fayence

*au carquois*, scrolls on the border. Two fine polychrome plates, 20 inches diameter, in the Dejean Collection, Paris, for which he paid £60., painted with Judith and Holofernes, and Christ and the Woman of Samaria, have the signature of the



potter *Leleu*. This mark is on a large octagonal plate, painted in red and blue border of arabesques; in the centre a basket of flowers.

ROUEN. On an earthenware tureen with a group of dead game in relief on the cover, but of inferior quality to the



Rouen fayence generally. In the Kensington Museum. There is also a Rouen fayence ewer, painted with "St. Jeanne" and a landscape, dated 1737.

In the petition of the *faienciers*, to the National Assembly, in 1790 (see page 154) there were 16 *fabriques* of various kinds of fayence in active operation, being more than was allowed in any other city in France,—there being at Paris, 14; at Nevers, 12; at Marseilles, 11; Bordeaux, 6; Moustiers, 5.

There are some specimens of modern Rouen fayence in the Sèvres Museum, from M. Letellier, in 1809; M. de la Metterie, in 1823; and M. Amadée Lambert in 1827; but we do not know when or by whom these establishments were founded.

There is a very fine specimen of Rouen ware of the beginning of the XVIIith Century—a bust of Flora, on a long pedestal, the drapery and pedestal diapered with flowers and arabesques; height 7 feet 3 inches. Presented by the late Duke of Hamilton to the Kensington Museum.

A ROÜEN  
· 1725 ·  
PEINT PAR  
PIERRE  
CHAPELLE

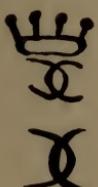
This mark, within a wreath, is on a celestial globe, with the constellations in colours, supported on a pedestal, cherubs' heads on the four angles, and between the four elements. The companion is the terrestrial globe, similar, but with the four seasons on the pedestal, and stand of four lions' heads and shoulders; about 4 feet high.

NIDERVILLER (Meurthe). Established about 1760 by Jean Louis Baron de Beyerlé. The pottery is in the German style, in consequence of German potters being employed, and is remarkable for the richness and delicacy of its decoration; it is most frequently painted with flowers in bouquets and garlands. The buildings were constructed after his own plans, and being a good chemist he brought the wares to great perfection. He was associated with a German named Anstatt, and no expense was spared to insure success; the fine fayence figures and groups are well modelled. About 1780, four years before his death, the estate was purchased by General Count Custine, and carried on by him under the direction of M. Lanfray principally in the manufacture of porcelain.

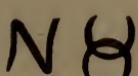
**Bl** NIDERVILLER. The monogram of M. de Beyerlet of Niderviller or Niderville.



NIDERVILLER. Gen. Custine succeeded Beyerlet. This mark was the first used under his direction. In the Collection of M. Mathieu Meusnier, of Paris, were four plates painted with the cipher of the Marquis de Custine and the device "Fais ce que tu dois, arrive ce qui pourra."



NIDERVILLER. Another mark of Gen. Custine, on fine fayence as well as on porcelain,—the two C's with or without a count's coronet; used about 1792. He was beheaded in 1793. The two C's are also found on the German porcelain of Louisberg, but surmounted by an Imperial crown, with a cross at its apex. There are several specimens in the Sèvres Museum; and on jugs of white fayence with coloured designs.



NIDERVILLER. On an oval fayence dish painted with flowers, rococo border of yellow, blue, and lake, green leaves; marked in blue *au grand feu*. Mr. C. W. Reynolds' Coll.

BESANÇON (Doubs). M. Bulliard, fabricant, sent some services in 1809 to the Sèvres Museum, of ordinary white and brown fayence.



D'ANNET (Château). Italian school. Fine fayence. M. Brongniart gives this mark from an enamelled tile for pavements or walls, in the Sèvres Museum, from the Château d'Annet. XVIth Century.

LUNEVILLE (Meurthe). Established 1731. The most ancient *fabrique* of fayence was that established in one of the *Fauxbourgs* at *Willer*, by Jacques Chambrette, towards the end of the reign of Leopold, to whom the Duke François III accorded privileges by letters patent, on the 10th of April and 14th June, 1731. The proprietorship passed into the hands of Gabrielle Chambrette, his son, and Charles Loyal, his son-in-law, as shown by the letters patent of the 17th of August, 1758. These documents speak of them as being directors of the manufactory at *Willer* for making ordinary fayence and *terre de pipe*, and accords to it the title of the Royal Manufactory or *Manufacture Stanislas*. In 1778 it was sold to

Messrs. Keller and Guérin. They made  
K. & G. fayence of blue decoration, like Nevers,  
LUNEVILLE. and rose and green, like that of old  
Strasbourg; and it is still carried on by

the grandson of M. Keller. Shneider was a celebrated potter who worked at Lunéville. Large figures of lions, dogs, and other animals, sometimes of the natural size; pierced fruit baskets, like the German, &c., were made here in the XVIIIth Century. The name of the town is frequently printed at length, as on two large dogs in the Musée de Cluny. In 1790 there were three *fabriques* in active operation.

BLOIS. There was a manufactory of fayence here in the XVIIth Century. M. Ulysse Besnard, Director of the Blois

Museum, informs us that it was of a  
LEBARQUET. superior quality, with pure white staniferous glaze, decorated with enamel

colours, equal to the most successful productions of Nevers and Rouen. These specimens are signed Lebarquet. We have not been fortunate enough to meet with any examples.

STRASBOURG and HAGUENAU (Basse Rhin). Founded by Hanung, about 1750, for the manufacture of fayence, called in France "poterie du Rhin." In consequence of the monopoly

of Sèvres, he removed his manufacture of hard porcelain to Frankenthal, leaving his sons, Paul and Joseph, to succeed him at Strasbourg in the making of fayence. The ware is generally decorated with flowers in red, rose-colour, and green. A clock case, in the Leveel Collection, Paris, has the name of the town at length.

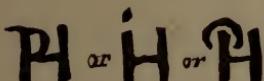
STRASBOURG. J. Hanung. This monogram is on a pair of fayence bottle stands (*porte huiliers*) in Captain Langford's Collection.

STRASBOURG. Hanung. On the figure of a bagpiper, of coarse white ware, artistically modelled; the mark is in pale blue. In the possession of the Rev. R. Waldo Sibthorpe.

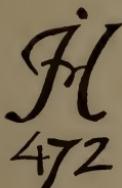
STRASBOURG. This mark in blue is found upon the early pottery. Hanung's father was a tobacco pipe maker.

The marks of the Hanungs are frequently accompanied by a number, and sometimes a letter indicating the pattern, to enable the merchants to give their orders to the manufacturers without making any mistake; a plan also adopted at Delft in many *fabriques*.

STRASBOURG. This monogram is on a fine plate, with designs in blue, green, and yellow; somewhat similar to the fayence of Marseilles or Moustiers; marked in blue under the glaze.



STRASBOURG.



The fayence of Strasbourg has been imitated in the South of France, especially at Marseilles. They are much alike, and frequently without marks, but may be known by this peculiarity: the fayence of Strasbourg has quite a plain surface where the colours have been laid on, whilst that of Marseilles has nearly always the colours in slight relief, and may be known by passing the hand over the decorated portions. German workmen were employed.

MOUSTIERS (Basses Alpes) Midi. Fine fayence. 1686 to 1800. We have no record of the origin of this important *fabrique*; but a manuscript, read before the Academy of Marseilles, in 1792, now preserved in the library of that city, gives us an insight to its history. It informs us that the fabrication of fayence in Provence commenced at Moustiers, and that the Spanish Government, wishing to improve their own manufacture, and knowing the importance of that already existing in Provence, the Comte d'Arenda, then minister (1775 to 1784), engaged workmen from Moustiers and Marseilles to go to Denia, where, having expended a great deal of money in re-establishing the pottery, and in making experiments to improve the colours, especially the blue, hitherto only known in France, it proved unsuccessful, and was abandoned. One of the artists, of the name of Olery, returned to Moustiers and established himself there, where Clerissy had already made beautiful fayence, and was making a rapid fortune. With the knowledge he had acquired in the employment of colours, and by introducing new forms, he soon surpassed Clerissy, but not being prudent, economical or rich, his secrets became known, and he sank into mediocrity.

It is only within a few years that the fayence of Moustiers has become known to amateurs, and M. Brongniart makes no mention of it in his Treatise on Pottery in 1844. It has been indiscriminately attributed to Rouen and Marseilles, and by some even to St. Cloud, but the researches of M. Riocreux, of Sèvres, Messrs. Jacquemart & Le Blant, Dr. Bondil, of Moustiers, M. Davillier and others, have thrown considerable light upon its early history. According to M. Davillier, in

the archives of Moustiers, the name of Pierre Clerissy occurs in 1677 and 1685, without any mention of his profession, but in the year 1686 is found the baptism of Anne, daughter of Pierre Clerissy, "maître fayansier." This is the earliest record of a manufactory here. In subsequent registers he is called "Marchand Faïencier," and on the 25th of August, 1728, his death is recorded at the age of seventy-six. About the year 1686, therefore, at the age of thirty-four, he probably founded this manufactory, which he directed for forty-two years. A second Pierre Clerissy, son or nephew of the first, born in 1704, having made a large fortune in the same business, was in 1743 ennobled by Louis XIV., under the title of Baron or Comte de Trévans. He associated himself with Joseph Fouque, to whom the *fabrique* was eventually ceded between the years 1740 and 1750, and it has been continued uninterruptedly by members of the same family until 1850.

In the same archives for the year 1727, a certain Pol or Paul Roux is mentioned as "Maitre Faïencier," of this town; and in the year 1745 is the entry of the death of Marie, daughter of Joseph Olery, "maître fabriquant en fayence."

We have, therefore, evidence of at least three manufactories of fayence existing in 1745. From the middle of the XVIII<sup>th</sup> Century other fabricants, prompted by the prosperity of Clerissy, Olery and Roux, came to establish themselves at Moustiers. In 1756 we are informed there were seven or eight, and in 1789, according to Dr. Bondil, these were increased to eleven; their names were Achard, Berbiguier et Féraud, Bondil père et fils, Combon et Antelmy, Ferrat frères, Fouque père et fils, Guichard, Laugier et Chaix, Mille, Pelloquin et Berge, Yccard et Féraud.

M. l'Abbé Féraud, in a letter, to M. Davillier, mentions also the brothers Thion as possessing a very fine *fabrique*, and he adds that the Fouques were the last who attempted to revive the manufacture of painted fayence. M. Fouque, a descendant of the above, speaks also of another faïencier, named Barbaroux.

The products of the Moustiers fabricants may be divided into three periods:

1st Epoch is towards the end of the XVIIth Century; the subjects are hunting scenes, after Tempesta, Frans Floris, &c., painted in blue *en camaieu*, escutcheons of arms, champêtre scenes and figures in the costume of Louis XIV, mythological and biblical subjects, with arabesque borders of the same colour. The outlines are sometimes lightly indicated in violet of manganese. These early specimens of Pierre Clerissy have no marks or signatures.

2nd Epoch. From the commencement of the XVIIIth Century to about 1745. The specimens of this period are better known to amateurs, and not so rare; they are also decorated in blue *camaieu* in the style of Jean Bérain and André Charles Boulle, with highly finished and graceful interlaced patterns, amongst which are cupids, satyrs and nymphs, terminal figures, garlands of flowers, masks, &c., and canopies resting upon consoles or brackets, from which hang drapery, bordered or framed with foliage and hatched spaces, mythological personages, vases of flowers, fountains and other designs being frequently introduced; the centre subjects are classical or champêtre figures in costume of the time, sometimes coats of arms. Some of the fayence of this period is painted in cobalt blue in the Chinese style, which M. Davillier attributes to Pol Roux, and refers to a similar plate in the Sèvres Collection bearing the arms of *le grand Colbert*. The former he assigns to Clerissy. None of these bear the mark of the potter, but a few have the initials of the decorator.

3rd Epoch. From 1745 to 1789 the fayence is mostly painted in polychrome; some specimens are found in blue *camaieu*, but they are exceptions, and seldom in the Bérain style of arabesques; the colours are blue (which prevails), brown, yellow, green and violet; on some which are rarely met with, a red is introduced which sinks into the enamel in a furrow. The decorations on this ware are garlands of flowers, fruit and foliage, finely painted, sometimes with mythological subjects, medallions enclosing cupids, busts of gods and goddesses, warriors, &c.

Other patterns of this period consist of grotesque figures or caricatures, sometimes in green and yellow, and sometimes

*en grisaille* in the style of Callot; men with asses' ears playing upon their noses which are shaped like trumpets; apes dressed in extravagant costume, riding upon impossible animals, chimeræ, &c. These are by Joseph Olery, and may be easily recognized, as they nearly always bear his trade mark, an O traversed by an L, the two first letters of his name, frequently accompanied by the initials of the decorator.

The population in 1789 was more than 3000, but at the present day it does not amount to above 1300, and there are only two manufactories of ordinary white fayence, that of M. Féraud and of Messrs. Jauffret & Mouton.

The outlines of the designs were transferred to the surface of the ware before it was painted, by means of paper patterns pricked with a fine needle and powdered with charcoal, so that the subject could be reproduced as often as required. Many of these pricked paper patterns are in the Sèvres Museum, and M. Davillier has about eighty more, some dated 1752 to 1756 (their authenticity is proved by the paper mark), the subjects too being of the same character as on the ware just described.

MOUSTIERS. This is one of the earliest marks known, painted by Gaspard Viry for Pierre Clerissy. His name fre-

*G. Viry f. a. Moustiers.* quently occurs in the minutes about the year 1698, where he is styled *painter*. It occurs on a dish painted in blue, with a Bear hunt, after Tempesta, with arabesque border, in the possession of M. J. C. Davillier. The name of Jean Baptiste Viry, "peintre faillancier," also occurs on the register.

Vf  
Fe  
S  
Ef

MOUSTIERS. These marks are found separately upon the blue *camaiou* pieces. Possibly the F may be intended for Fouque, successor of Clerissy. A great many other letters are found upon this ware, but as we cannot tell with any degree of certainty whether they denote the potter's or painter's names, it is useless to reproduce them.

M.C.A 1756.JA

MOUSTIERS. Another mark given by M. Davillier.

Soliua ca

Miguel Vilax

F. Giangel

CROS

FB



MOUSTIERS. These names of painters occur on some pieces painted in polychrome, in the possession of M. Le Veel, M. E. Pascal, and other collectors. M. Davillier thinks they formed part of a service, which, according to tradition, was made for Madame de Pompadour, about 1745, "au chiffre de dix mille livres," by Pierre Clerissy.

MOUSTIERS (Olery). Other specimens on which blue predominates, accompanied by other colours, as brown, yellow, green and violet.

MOUSTIERS (Olery), being the first and last letters of his name. There is a basin, made on the occasion of the Battle of Fontenoy, in 1746, richly decorated in polychrome, with flowers, cupids, &c.;

Victory in the centre holding two flags, on one is written, "Ludovicum sequitur,"

on the other "Cum Ludovico delectatio," and a scroll held by cupids, with "Victoria." In the possession of M. J. C. Davillier.

K Q L

MOUSTIERS (Olery). The first two marks are on a piece painted in blue *camaieu*; the other is sometimes found alone.

L Sc

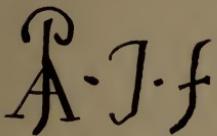
MOUSTIERS (Olery). With painter's initials, on a specimen in the Sèvres Museum.

Q o

MOUSTIERS (Olery). On a piece painted in blue *camaieu*; accompanied by painters' marks.



MOUSTIERS (Olery). On a very fine dish, painted in polychrome with a classical subject and elegant borders, belonging to Mr. C. W. Reynolds.



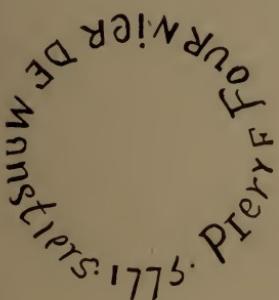
MOUSTIERS. Uncertain marks, probably posterior to Olery. The monogram P. A. is the name of the potter, the other letters refer to the painter.



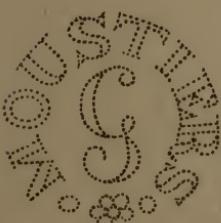
MOUSTIERS. On a polychrome plate, dated 1778, when the decoration was in its decadence.

*ferrat moustiers*

MOUSTIERS. Ferrat is the name of a manufacturer of this place, about 1760, on an oval dish with flowers, in polychrome, in the Sèvres Museum. Ferrat frères are mentioned by Dr. Bondil as potters still carrying on business in 1789.



MOUSTIERS. This name occurs on the body of a gourd-shaped vessel, painted in polychrome, with garlands of flowers, probably the person for whom it was made.



MOUSTIERS. The initials perhaps of Guichard the potter. It is on a vessel with a handle and spout, called in Provence *gargouline*, painted with flowers. The mark is pounced in the manner before described, applied by means of paper pricked with a needle.

*Thion à Moustiers.*

MOUSTIERS. A potter of the name of Thion is mentioned by M. L'Abbe Féraud as having a fine manufactory at

Moustiers. This mark is on a tureen of the XVII<sup>th</sup> Century, painted in colours; in the possession of M. St. Leon, Paris.

MOUSTIERS. A jug inscribed "Vive *Antoine Guichard*, la paix, 1763." In the collection of M. de Moustiers, 1763, Champfleury. Guichard still carried on business in 1789.

*Poupre  
a japonn[é]*

POUPRE (Midi). There is a village near Moustiers of this name. This mark is found on the bottom of a fayence jug, painted with figures and flowers in purple and blue, c. 1750. In the Sèvres Museum.

MOULINS (Allier). This mark occurs on an octagonal plate of the XVIII<sup>th</sup> Century, painted with figures, flowers, and birds in the Chinese style of the Nevers School. In the Sèvres Museum. There are some pieces of white fayence and stoneware of more recent date from the manufactory of M. Massieu, 1809, in the same museum.

*a moulins*

MARANS, near La Rochelle (Charente inférieure). The fayence manufactory at L'Île d'Elle being closed, another was established at Marans about 1740, but they continued to draw the clay from the same place. There is a fountain in the Sèvres Museum in the style of Rouen, painted with arabesques and designs in blue, red, and yellow. A vase of this *fabrique* is in M. Mathieu Meusnier's Collection, it is 3 feet high, ornamented with garlands and acanthus leaves in relief. Some of the pieces are simply marked with M., as in the margin. The manufactory was removed from Marans to La Rochelle between 1755 and 1760.

*MARAN*

*1754*

*R*

*M*

DIEU-LE-FIT (Drome). A manufactory of glazed earthenware towards the end of the last century; the name occurs in the list of fayenciers who petitioned the National Assembly in 1790. In 1834 it belonged to M. Vignal, who sent specimens to the Exposition in Paris in that year; also in 1847. Sèvres Museum.

ST. CLEMENT (Meurthe). Established about 1750. There are some specimens in the Sèvres Museum, and others of later date, 1819 and 1823. In 1834 M. Cosson, the manufacturer, sent some fayence services to the Paris Exposition.

APT (Vaucluse), twelve leagues from Avignon. About the middle of the XVIIIth Century the fabrication of fayence commenced here, principally in imitation of jasper and brocatelle marble; it acquired considerable reputation. The manufacture of M. Bonnet about 1780 is spoken of as imitating marbles. A vase made by M. Moulin in 1780 is in the Sèvres Museum, with ornaments in relief and festoons of various coloured pastes. In the same museum are some specimens by Veuve Arnoux in 1802. In 1806 the fabricants of Apt sent to the Exposition of National Industry at Paris specimens of their marbled ware. M. Reyraud was a potter there in 1830.

VAL-SOUS-MEUDON. There was a manufactory of fayence here in the beginning of the XVIIIth Century, which existed

*Claude Pelisie,*  
1726.

*M. Sansont,*  
1738.

in 1818, but only produced latterly a common description of ware. A saladier or punch bowl belonging to M. Marne (formerly Mayor of this place) was made for his grandfather, who was locksmith to the King; it is painted in blue, with a representation of a locksmith's shop and a man at the forge, inscribed "Claude Pelisie." Another plate, in M. Michel Pascal's Collection, is inscribed "M. Sansont, 1738." M. Lamasse, of Meudon, also has a specimen decorated in blue, similar to the Rouen ware.



VAL-SOUS-MEUDON. Manufactory of Messrs. Metenhoff and Mourot; stamped on plates, &c.

ARRAS (Pas de Calais). There are some specimens of glazed earthenware in the Sèvres Museum, produced by M. Fourneaux previous to 1809, but we do not know the date of its establishment.

DESVRE (Pas de Calais). A manufactory of pottery was established about the year 1551 by Cæsar Boulonne at *Colombert*, a village near Boulogne. It was subsequently transferred to *Desvre*, and carried on by Dupré Poulaine up to 1732.

### Desvre.



The earliest specimens we have seen are painted in blue. One in Mr. C. W. Reynolds' Collection has a portrait of a Bishop with mitre and crozier, inscribed "S. NICOLAS. P.P.N.;" this is of the middle of the XVIIth Century. Later pieces are painted with Chinese subjects, flowers and birds in a coarse manner, the backs of the plates being brown, figures of pug-dogs, birds, &c.; a bird in the same collection has in front the initials D.P. for Dupré Poulaine (as in the margin);

another has the name of the place, the colours employed on the polychrome pieces being claret of various shades, blue, yellow and green. Mr. Reynolds obtained his specimens from the descendants of the family at Desvre. There were several other towns in the vicinity where fayence was made, but we have no reliable information respecting them.

BETHUNE (Pas de Calais). There is a specimen of fayence in the Sèvres Museum, acquired from the proprietor, M. Croizier in 1809.

HAVRE. There were two manufactories of fayence here in 1790, as appears from the petition to the National Assembly, and there are some specimens in the Sèvres Museum forwarded

by the proprietors, viz. M. Delavigne in 1809, and M. Ledoux Wood in 1837.

AULNAY (Savoy). There was a *fabrique* of fayence here towards the end of the last century, conducted by M. G. Muller; some pieces were sent to the Sèvres Museum in 1809.

ZURICH. Pottery was made here as well as porcelain; the manufactory was conducted by M. Nœgeli, who, in 1830, sent some specimens to the Sèvres Museum.

FORGES-LES-EAUX (Seine inférieure). There was a manufactory here towards the end of the last century of English stoneware, which originated according to Dr. Warmont, (*Faïence de Sinceny*, p. 40), with some pupils from the establishment at Douai, worked by the Brothers Leach, from England. There are some specimens in the Sèvres Museum contributed by the following proprietors,—M. Mutel & Co. in 1823, M. Ledoux Wood in 1823, and Messrs. Destrées & Damman in 1849.

DOUAI (Nord). Established 1782. Two brothers of the name of Leach, from England, were engaged by M. George Bris, of Douai, to superintend the manufacture of English stoneware and fayence; vast buildings were erected expressly and kilns constructed to carry on the pottery on a large scale in the Rue des Carmes (now a Normal School). This manufactory, of which the products are much sought after by amateurs on account of their elegant forms, was the first of the kind established in France. The chief workmen, who came originally from England, instructed pupils, who carried the new process to Montereau, Chantilly, Forges, and other places in France.

In the petition to the National Assembly in 1790 there were two potteries here, and a recent manufactory was conducted by Messrs. Vincent, Nachet & Co., of which specimens were sent to the Sèvres Museum in 1832.

ANGOULEME (Charente). A manufactory of enamelled fayence by M. Glaumont in 1843. Sèvres Museum.

VENDEUVRE. (Aube). A manufactory of earthenware, carried on by M. le Baron Pavée de Vendeuvre. There is a specimen in the Sèvres Museum, acquired in 1826.

MAUBEUGE (Nord). There was a manufactory of fayence here in 1809, the proprietor being M. Delannot. A specimen is in the Sèvres Museum.

HESDIN (Pas de Calais). There was a *fabrique* of fayence here in the beginning of this Century, carried on by M. Pled. A specimen is in the Sèvres Museum, acquired in 1809.

BEAUMONT-LE-CHARTIF (Eure et Loir). A manufactory of fayence, by M. Lejeune, in 1827.

ST. AMAND (Nord), near Valenciennes. This manufactory was founded about the year 1750, or a little earlier; the first notice we have of it is in that year (*Houdoy*, p. 61).

In the *Calendrier du Gouvernement de Flandre, de Hainault et de Cambrésis*, for the year 1775, we find—"Il y a à St. Amand deux belles manufactures de faïence qui égalent celles de Rouen, et une manufacture de porcelaine (le Sieur Fauquet fils, manufacturier)." In 1778 the Inspector of Manufactures reports the satisfactory state of the *faïence fabrique* of St. Amand. In the *Calendrier* for 1780 we read—"Il existe à St. Amand une belle manufacture de faïence, qui égale celle de Rouen, et qui est conduite par M. Fauquet fils."

In 1775 Fauquet married a sister of Lamoninary of Valenciennes; he occupied himself especially with the gilding of his ware; and his neighbours said he melted all his Louis d'ors and nearly ruined himself by his experiments.

On the 24th May, 1785, M. Fauquet obtained permission to establish a porcelain manufactory at Valenciennes, but he continued to carry on the fayence manufactory at St. Amand simultaneously.

In the Revolution of 1789 he emigrated and his goods were confiscated.

In the year X he attempted to revive the *fabrique*; and in the *Annonces* of the 15th April, 1807, we read—"On pre-

vient le public que la manufacture établie à St. Amand est remise en activité, on y fabrique de la faïence blanche, de la brune, façon de Rouen," &c.

Fauquet went to reside at Tournay, where he died.

Three painters are named who were attached to this *fabrique*—Bastenaire Daudenart, Desmураль, a flower painter; but the most skilful was Louis Alexandre Gaudry, born at Tournay, died at St. Amand in 1820; he was a landscape painter.

M. le Dr. Lejeal (*Note sur une marque de faïence contestée*) mentions a plate of fayence, beautifully painted with flowers, which belonged for eighty years to the same family, given by Fauquet himself. Bastenaire Daudenart the painter acknowledged it to be the finest piece ever produced there. This piece bears the mysterious mark given below, which has hitherto caused so much discussion.

ST. AMAND (Nord). Dr. Lejeal, for the reason before named, so attributes this mark, which, he says, is an imitation



of that of Sèvres, and may be deciphered thus:—The two F's interlaced and the two L's are the initials of Fauquet, and perhaps Lamoniéry his wife.

This mark was thought to be by M. Houdoy, Feburier of Lille, reading it like Dr. Lejeal as F. L. M. Riocreux, who always considered specimens bearing this mark as belonging to the Département du Nord, suggested Picardy, Aire, or Aprey.



ST. AMAND. Another mark of this *fabrique* in which the F's are more distinctly traced, and the letters at the side corroborate the opinion of Dr. Lejeal as the initials of the place.



ST. AMAND LES EAUX. Another mark, approaching nearer to that of Sèvres.

AIRE. This town possessed a fayence manufactory, which

was in activity from 1730 to 1755, founded by Sieur Prudhomme, but we know very little about it, except that it was still in existence in 1790, being mentioned among those who petitioned the National Assembly against the Treaty of Commerce between France and England.

LIANCOURT (Oise). A manufactory of fayence, established under the patronage of M. le Duc de Rochefoucauld. A specimen in the Sèvres Museum, acquired in 1806.

MILHAC DE MONTRON (Dordogne). A manufactory of fayence, by M. Delanoue, in 1834. Specimen in the Sèvres Museum.

FOURNEAUX, near Melun. A manufactory of fayence: proprietor M. Gabry, 1834.

LONGWY (Moselle). A manufactory of fayence; proprietor M. Huart de Northomb, 1839.

ROUY, near Sinceny (Aisne), Picardy. A manufactory of fayence was established 1790 by M. de Flavigny, Seigneur d'Amigny Rouy, who perished on the scaffold in 1793. It was sold by his widow to Joseph Bertin, who, in 1804, was succeeded by his son Theodore, he enlarged the works, and this was the epoch of its greatest prosperity. It employed five turners, five painters, three modellers, and a score of workmen.

*Rouy.* Being worked by the same workmen, and of the same clay, it much resembles the

Sinceny fayence. Some few pieces have the name at length, as drinking cups, &c. It was bought by the proprietors of Sinceny, and demolished in 1843.

D'OGNES or CHAUNY (Aisne), near Sinceny. Established about 1770 by M. de Fosselière, but lasted only a short time, and little is known of its products. There is a flower vase, painted in blue *camaieu* in the Chinese style, in the Sèvres Museum, presented by a descendant of one of the persons connected with the works.

SINCENY, (Aisne), Picardy, formerly written St. Cenis, situated in the valley of the Oise, near Chauny. Established in

1733 by Jean Baptiste de Fayard, Gouverneur de Chauny et Seigneur de Sinceny. Dr. A. Warmont (*Recherches Historiques sur les Faïences de Sinceny, &c.*, Paris, 1864) divides the products of this manufactory into three periods :—

1. Rouennaise; 1734-1775.
2. Faïence au feu de réverbère; 1775-1789.
3. Décadence de l'art; 1789-1864.

In 1737 letters patent were granted to M. de Sinceny for the establishment of a manufacture of fayence at Sinceny, which sets forth that, having found in his park the various sorts of clay suitable for the purpose, and experiments having been made by himself and other potters, which had perfectly succeeded, and there being an almost inexhaustible supply of material; which fayence had already a great sale, and means of transport by the river Oise to Paris, Chauny, Moyen, Compiegne, &c., proposes to send it into the provinces of Picardy, Haynault, Champagne, and Burgundy, in which places there is not one manufactory of fayence, and having a good supply of wood for the kilns; permission was granted. The first director was Pere Pellevé. Among the painters



were Pierre Jeannot (who placed his mark in the parish register, as in the margin); Phillippe Vincent; Coignard, and his brother Antoine; Leopold Maleriat, who, in 1780, was director; Alexandre Daussy; Julien Leloup; Pierre and Antoine Chapelle; Josh. Bedeaux; André Joseph le Comte; Pierre Bertrand; Frans. Joseph Ghail; and Joseph Lecerf. Bertrand's initials (as in the margin) are on a cup, in the

Rouen style, in the Sèvres Museum; and that of Le Cerf on a basket of the second period, painted in blue *camaieu*, inscribed "L. J. L. C. Pinxit 1776." The earliest pieces were painted in blue; the next in blue, touched with red or green and yellow, and decorated with *lambrequins* (mantlings), *à la corne* (cornucopiæ), birds and butterflies; Chinese figures, which, from their frequent repetition in the same outlines, were doubtless stencilled by means of charcoal powder and pricked

S.  
-5-  
**Sinchez**  
8111" D

papers. Two early pieces, one dated 1734, and the other signed in blue with the S and two dots, like the first in the margin, are quoted by M. Warmont. The second mark, also blue, is on an écuelle in the Sèvres Museum. The third, which, from its orthography, is supposed to be about 1745, is in blue on an inkstand of white fayence. M. Warmont mentions of this period, large cider

jugs ; small drinking cups in the form of Bacchus astride a barrel ; and a hand warmer, to hold hot water, in the form of a book, on the back of which is written : "Liber Ludovici Guilbert 1758." Some statuettes and figures were also produced about 1760 by a modeller named Richard ; a statuette of St. Nicolas, and a group of three children, made for the Chapel of the Brotherhood of Faienciers at Sinceny ; small figures of soldiers on horse and foot, for children to play with ; gardener, sweep, &c., of about the end of the XVIIIth Century.

About 1775 a great improvement was perceptible in the fayence of Sinceny; the paste was finer in quality, the colours more varied and brighter, in more exact imitation of the porcelain of Japan,—this was accomplished by what is called *au feu de réverbère*, in contradistinction to the old process, *au grand feu*, the latter being only one baking, while in the other the ware was placed a second time in the kiln, and the pigments not exposed to so great a heat, allowing the employment of brighter colours. This new process was very costly, and required, as it were, a fresh apprenticeship, and the proprietors were compelled to procure hands from Lorraine, where it seems to have originated. They produced table services, decorated in polychrome with branches of roses, sometimes in green cameo; delicate wicker baskets; watch stands, &c., painted with Chinese figures, rococo and other ornaments. The mark *S. c. y.* was used at this period; and an inkstand, painted with yellow roses, bears the inscrip-

•S.c.y.  
à monsieur  
monsieur Sinceny  
a Sinceny  
an picardis.

tion at length, as given herewith. M. Chambon was director about this time. M. Bosc d'Antic, in a paper read before the Academy at Dijon (vide *Encyclopédie Méthodique*, Paris, 1783), says: "The fayence of St. Cenis, in Picardy, was formerly much sought after, on account of its excellent quality, which has lately deteriorated, but now begins to re-establish its former reputation."

From 1789 the fayence *au feu de réverbère*, was discontinued, on account of its expensive character and the introduction of English ware at a lower price; but still both descriptions were occasionally made. The greater proportion of the products of the Sinceny works were white fayence, with little or no decoration. The original manufactory, founded by M. de Fayard, was purchased in 1864 by M. Bruyère, who still carries it on.

A manufactory was created at Bosquet-lez-Sinceny, in 1824, by MM. Lecomte and Dantier, for making fayence. Some of their products are marked "L et D." And another at Sinceny, by MM. Mandois (father and son), who marked their wares with the name at length, "*Mandois*."

A recent manufacture of porcelain also exists here, carried on by MM. Moulin, father and son, the former an experienced fayence maker, and the latter a pupil of Sèvres. It is not extensive, but the articles produced are of excellent quality.

BORDEAUX (Gironde), 1720. We have very little information about the manufactories of fayence which were established in this city, although it must have been one of its chief trades. In a document among the archives of Lille, soliciting Royal patronage for the celebrated manufactory of fayence of Jacques Feburier, he instances the *Manufacture Royale de Bordeaux*, founded by Jacques Hustin, which was in operation in 1729. There is a seau, painted in polychrome with festoons and marks, in the Sèvres Museum, inscribed *CARTUS. BURDIG.* (*Cartusia Burdigalensis*) the Chartreuse or Convent of Bordeaux, which

is in the style of the Rouen pottery, made apparently about 1740 or 1750. In the list of manufactories in France in 1790 (p. 127) we find that no less than eight *fabriques* of fayence or porcelain were then existing at Bordeaux.

L R

A later manufactory, established in 1829, by M. de St. Amand, associated with Messrs. Lahens and Rateau, which lasted

a short time; it was re-established by M. D. Johnston, an Englishman, who marked his ware with the name of the town in full; he also made English porcelain.

BORDEAUX. A *fabrique* of pottery was carried on here by M. Boyer in 1830, and another by Madame Veuve Letourneau about the same time.

J. P  
L

LIMOGES (Haut Vienne). J. Pouyat, manufacturer of modern earthenware services; some specimens are in the Sèvres Museum.

TAVERNES, (Departement du Var) near Varages. A *fabrique* of fayence was established here about 1760 by M. Gaze,

# C #  
G.

which ceased in 1780. One of his descendants has presented a specimen to the Sèvres Museum. It is a plate, painted with bouquets of flowers in blue, something like the common ware of Varages. The mark is G, as in the margin.

MARTRES (Haute Garonne) Languedoc. A manufacture of common fayence in imitation of Moustiers. A piece painted

*faite à Martres,*  
18 Septembre,  
1775.

with flowers in blue, yellow, green, and violet, and signed as in the margin on one side, inscribed "Marie Thérèze Conte" on the other, is in the possession of M. Pujol, of Toulouse.

MONTPELIER. 1710. In a book published in this town in 1758 we are informed that there existed in the faubourgs "des manufactures d'une très belle fayence." This is con-

firmed by a document in the Archives of Lille, in which Jacques Feburier, a fayencier, solicits Royal patronage, he instances the *Manufacture Royale de Montpellier*, founded by Jacques Ollivier, as being at that time in operation, namely, in 1729. In 1718 M. Ollivier made an application to the minister to be permitted to receive from abroad lead and tin for the use of his *fabrique*, which was granted, and he was allowed to introduce 200 quintals of lead, and 50 quintals of tin.

We also learn that in 1750 M. André Philip, from Marseilles, was established at Montpellier, and that he was succeeded by his sons, Antoine and Valentine, in the manufactory, which ceased in 1828. One of his grandchildren, Madame Gervais, perfectly remembers the Royal arms over the door; she has presented to the Sèvres Museum some specimens of the ware, which is in imitation of the polychrome fayences of Moustiers and Marseilles.

Mr. Parkes in his *Chemical Essays*, says "There is also a considerable establishment for the manufacture of porcelain at Montpellier, a descriptive account of which, together with the process for making the peculiar glaze which was employed there, was published in the *Annales de Chimie*, tome ii. p. 73." On referring to the paper, however, we find that it only relates to some experiments made by M. Chaptal on the clays of the neighbourhood, to find suitable materials in the construction of a laboratory, and that he succeeded in making a sort of porcelain biscuit capable of resisting the fumes of hot acids, which appears to be similar to that previously discovered by Wedgwood, and a cheap sort of salt glaze; but there does not appear ever to have been a manufactory of porcelain at Montpellier.



MONTPELIER. A manufactory of stone ware by Le Vouland. Crucibles, &c. were sent to the Paris Exposition in 1834.

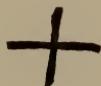
VARAGES (Var). Some specimens of fayence are in the Sèvres Museum, made by M. Brouchier in 1837.

VARAGES (Department du Var), 6 leagues from Moustiers. 1730 to 1800. There was a manufacture of fayence early in the XVIIth Century, founded by M. Bertrand before 1740; whose descendants still occupy the same premises, known as the "fabrique de St. Jean," from having been built on the site of a church of that name. The following five *fabriques* were established at Varages in the last century, but ceased about the end of it.

1. Bayol, dit Pin ; at a later period Grégoire Richeline.
2. Fabre ; later Bayol.
3. Clerissy, who was succeeded by Grosdidier.
4. Montagnac.
5. Laurent ; later Guigou.

This fayence is coarsely painted in the same style as that of Moustiers, the outlines being frequently traced in black; also in the style of Strasbourg and Marseilles, in which the green, rose and yellow prevail. There are still four manufactories here, making ordinary white fayence.

VARAGES. The mark of the *fabrique* was in the last century a cross traced in black, blue or red, and the only one used, hence the ware was called "Faïence à la croix" at the famous fair of Beaucaire, where it was taken annually for sale.



VARAGES ? On a French fayence plate, painted with a landscape and figures after Wouvermans, crimson and green flower border, about 1770. S. Kensington Museum. The mark is in red.

MARSEILLES (Bouches du Rhône). The manufacture of fayence must have been in activity early in the XVIIth Century in the South of France, especially in Marseilles, for in several of the laboratories are still seen the drug vases made at that time, and the Hospital of Narbonne is entirely furnished with them. M. Davillier has in his possession a plate which proves the existence of a pottery at Marseilles, in the year 1697; it is inscribed, "A Clerissy à St. Jean du Dezert

à Marseille, 1697," which is the name of a *quartier* adjoining the city. This is the earliest authenticated piece known with name and date.

M. A. Mortreul, in his *Notice sur les Anciennes Industries Marseillaises* (not knowing the piece just alluded to) says, "le plus ancien faïencier dont le nom soit connu à Marseille est un nommé Jean Delaresse, établi dès 1709. A cette époque, la fabrication de la faïence ne devait pas avoir un grand développement; puisque cette même année deux barques venues de l'étranger, sans designation spéciale de provenance, importaient à Marseille huit mille douzaines de pieces de faïence. Mais un peu après le milieu du XVIII siècle, on comptait douze fabriques de poterie en activité, dont neuf de faïence émaillée." In the *Guide Marseillais* we read their names were: Agnel et Sauze, près la porte de Rome; Antoine Bonnefoy, près la porte d'Aubagne; Boyer, à la Joliette; Fauchier, hors la porte d'Aix; V<sup>e</sup> Fesquet, hors la porte Paradis; V<sup>e</sup> Perrin et Abellard, Joseph Gaspard Robert, and Honoré Savy, hors la porte de Rome; Jean Baptiste Viry, aux allées de Meilhan. Three other fabricants, Batelier, Eydoux and Massuque, made only common pottery.

The Revolution of 1789 gave the same blow to the ceramic industry of Marseilles as to Moustiers. The twelve *fabriques* occupied 250 workmen. In 1805 there were only three, employing 20 hands. In 1809 only one, that of M. Sauze.

Of Jean Delaresse, before spoken of, no document concerning him, or specimen of fayence which can be attributed to him, have yet been discovered. From 1709 to 1749 nothing is known of the state of the fayence manufactories, but in the last-named year we hear of Honoré Savy being established at Marseilles. In 1765 he applied to the minister for a privilege of making porcelain, which was refused him, as several similar applications had already been made. From one of these documents we learn that he had been "maître et fabricant de faïence depuis seize ans," and that he had found a green superior to any other, and which he alone knew how to employ. This was called "le vert de Savy."

On the 2nd Jan. 1762, a letter from M. Bertin of Versailles to M. de la Tour, Intendant de Provence à Aix, on the subject of the grievances and complaints made in the previous year, of the *ouvriers faïenciers* of Marseilles, says : “ they complain of the great number of apprentices which the fabricants take, some as many as twenty-four, at a salary of five sols per day, *payés en faïence*, which mode of payment deteriorates the quality, and causes the workmen to emigrate to Genoa.” In reply to this letter the Intendant says, “ The fabrication being perfectly free, the number of apprentices cannot be limited, but they should in future be always paid in money.” In the complaint of 1761 above referred to, they say that the importation of Genoese fayence into Languedoc and Provence, from whence they were spread over the rest of the kingdom, is absolutely ruinous for the manufacturers of these two provinces, and for those of Marseilles.

Among the artists who went to Italy may be mentioned Jacques Borelly or Boselly, whose name is frequently found on the Marseillaise pottery, his christian name is sometimes Italianised to *Giacomo Borelly*, and on two large vases, decorated in green *en camaieu*, we find “ *Jacques Borelly, Savonne, 1779, 24 Septembre.*”

M. Rolet of Marseilles, also emigrated to Urbino ; his name is found on a fayence sliding lamp with silvered pillar, in the South Kensington Museum, bearing the following inscription “ *Fabrica di Maiolica fina di Monsieur Rolet in Urbino, à 20 Novembre, 1772.*” These facts sufficiently explain the resemblance which exists between the fayences of Italy of the XVIIIth Century, and those of Marseilles. There is, however, one peculiarity about the Marseillaise fayence which at once fixes its identity, and this is the three green leaves or marks on the backs of plates and dishes, so placed to hide the imperfections in the enamel, caused by the *pernettes* or points of support on which they rest in the kiln.

In the *Journal des fêtes données à Marseilles en 1777*, on the occasion of the visit of the Comte de Provence (after-

wards Louis XVIII), we read that Monsieur went to the *fabrique de faïence* of Sieur Savy; all the workmen were at their posts, and the Prince was shown all the various operations of the manufacture, from the commencement to the final perfection of a piece. He was introduced into the grand gallery, where he saw an immensity of fayence of every description, which he much praised, and permitted Savy to place the manufacture under his protection, and to place in the gallery a statue of the Prince, which was to be forthwith made. It was styled "*Manufacture de Monsieur frère du Roi, hors de la porte de Rome.*" It will be observed that no mention is made of porcelain, which if Savy did make, must have been of quite secondary importance, and none has been identified as of his make. When the Comte de Provence, however, inspected the works of Joseph Gaspard Robert, he especially admired the porcelain, and a large vase, of which the design and modelling fixed his attention, and remarked ; "Ceci mérite d'être vu," and paid the most flattering eulogiums to Sieur Robert. He noted with pleasure that a beautiful porcelain service, complete, was destined for England, and admired the execution of different porcelain flowers, which were as delicate as natural flowers.

Another celebrated manufactory was that of *la veuve Perrin* and Abellard, probably the most important, as to the quality of fayence and great number of its products ; they also made porcelain, but no specimens have been found. The fayences of this firm are more frequently met with than any other.

In the Petition of Faienciers, in 1790 (page 154), there were eleven manufactories then existing.

In the S. Kensington Museum, are a pair of cups and covers of the XVIIIth Century ; and a coffee pot in embossed and painted earthenware.

The fayence is the same character as that of Moustiers, and also of Strasbourg. The decorations are frequently in red or green, sometimes with Chinese designs, and in the style of Louis XV.

MARSEILLE. A. Clerissy, 1697. This cut represents the back of a plateau, 24 inches in diameter, representing in front a hunting scene after Tempesta,—a lion attacked by three cavaliers, a fourth taking flight. It is painted in blue *en camaieu*, clear violet outlines on blueish white enamel; the marly, or rim, painted with bouquets and birds, in the Oriental style, something like Nevers ware of the XVIth Century. The mark, in blue, is



much reduced, and the initials of Clerissy's name cursively traced round the under side of the rim. In the possession of M. Davilliers.

MARSEILLE. Honoré Savy is supposed to have adopted this mark after the Comte de Provence's visit in 1777. It occurs on a large tureen in the Sèvres Museum; but the same mark has been adopted by many other *fabriques* of a totally different character, sometimes accompanied by the letters C and S, which, however, are not Savy's initials.



C°  
S

  
M.1734

MARSEILLE (Bouches du Rhône). This mark is found on fayence of the middle of the XVIIth Century, attributed to Savy; a plate painted with flowers.

MARSEILLE. On a pair of fayence vases, painted in gold and colours, with two shields of arms. Dr. Diamond's Coll.

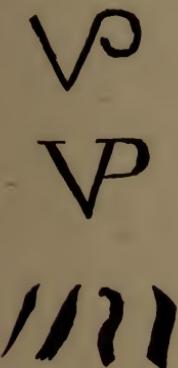


MARSEILLE. This mark in brown is on a sucrier and cover, painted with green *camaieu* flowers in the colour called "vert de Savy." Dr. Diamond's Coll.



On a fayence oval dish, quatrefoil shape, painted with flowers, in Mr. C. W. Reynolds's Collection.

MARSEILLE. The mark of Robert, on fayence, generally in black,—an R, with or without a dot, as found upon his porcelain. The first is upon a plate, painted with bouquets of roses in natural colours, in the Sèvres Museum. The same collection possesses a tureen, the cover having fish, well modelled, the decoration consisting of flowers, birds, and fish, in green shaded with black, with his name in full length; “Robert à Marseille.” A certain sign by which some of his pieces may be known is the presence of gilding of remarkable finish and brilliancy. The *service aux insectes* and the *service aux poissons* were favourite patterns. The *fabrique* of Robert, according to M. Mortreuil, ceased to exist in 1793.\*



MARSEILLE. Veuve Perrin. The mark generally in black, but sometimes in violet or brown. The first mark is on some plates, with landscapes and cattle, in the possession of the Marchese d'Azeglio; the second on a moutardier, in Mr. C. W. Reynolds's Collection.

MARSEILLE. Veuve Perrin. These marks are sometimes found on pieces which bear the initials of Veuve Perrin, but on many others also; they may

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\* In the Montferrand Collection (Nos. 538 and 539) were two plates, of octagonal form, of unglazed French fayence of the XVIIIth Century; one was a landscape, the other the Grotto of Posilipo. These paintings were by an artist named Robert, who was a painter of landscapes and architecture, and considered one of the best of his time. During his later years, when he went to dine with a friend, he brought him his plate, on which was a sketch in colour. These small paintings are generally of a greyish tint, and suffer from the advanced age of the artist. He was perhaps the same here spoken of.

therefore be other marks of the fabricants of Marseilles. They are also found upon contemporary pieces of Milan.

B.

MARSEILLE. Antoine Bonnefoy. M. Laurent Sauze, the last of the Marseillais fabricants, has some specimens of his works so marked in yellow ochre.

F.

MARSEILLES. J. Fauchier. This mark, in blue, is on a large plateau, with handles, of elegant form, painted with flowers and insects in natural colours, in the possession of M. Davillier.

*Jacques Borelly*

MARSEILLES. Jacques Borelly. On two fayence plates, painted with flowers, in the Collection of the Marchese d'Aze-glio. M. Demmin has in his possession a cup, decorated *à jour*, painted red and green, dated 1781.

AUBAGNE is in the Arrondissement of Marseilles. The *Tableau général du Commerce de Gournay* for 1788 says: "Il y a à Aubagne seize fabriques de poterie, et deux de faïence fort belle, où l'on fait tout ce que l'on peut désirer dans ce genre. La consommation et l'exportation des unes et des autres se font aux Iles de l'Amérique, et à Aix, Marseille et Toulon." It is probable they were established some little time after those of Marseilles, as we have seen others spring up near the celebrated manufactories of Moustiers, and their products were in imitation, no doubt, of the rival *fabriques* with which they are now confounded.

MANERBE (Calvados), near Lisieux, in Normandy. There was a manufactory here in the second half of the XVIth Century. M. Raymond of Bordeaux, *Bulletin du Bouquiniste* (1<sup>er</sup> semestre 6<sup>e</sup> année), quotes a passage from the 7th volume of *Ancient Geography*: "La vaisselle de terre de Manerbe, près de Lisieux, se rapporte à celle de Venise par son artifice et sa beauté." The elegant glazed earthenware pinnacles

which adorn the gables of the old mansions about Lisieux and other parts of Normandy were made here; they are about 5 or 6 feet long, with a series of small ornaments placed one upon another on an iron rod, and partake of the character of the *figulines rustiques* of Palissy, and have been frequently sold as such. Similar ornaments were made at Malicorne (Sarthe); a specimen is in the Nevers Museum.

MALICORNE, near Pont Valin (Sarthe). The glazed earthenware pinnacles for decorating the gables of old houses, similar to those of Manerbes, were also made here. There is a curious specimen, with grotesque figures, in the Collection of M. Champfleury, of Paris; and in the Sèvres Museum is another. An écuelle, in the same museum, is classed as being made at Malicorne. This manufacture of *épis* or *estocs*, as the French term them, was carried on formerly at Infréville, Chatel-la-Lune, and Armentières, in Normandy.

SAINT-LONGES, near Mamers, (Sarthe). M. E. Lamasse, of Meudon, near Paris, possesses a fountain, 22 inches high, in the style of Louis XVI, ovoid, with SAINT-LONGE. a landscape and garlands of fruit and flowers in relief, like the fayence of Lorraine. On the back is stamped "Saint-Longe."

AUXERRE (Yonne). Fayence of the ordinary style of Nevers ware of the end of the XVII<sup>th</sup> Century. About 1798 there was a potter named *Boutet*, who signed his name in full. M. Chantrier, of Nevers, has some specimens.

AIEZY (Yonne). There are some specimens in the Nevers Museum, attributed to this place, of the end of the XVIII<sup>th</sup> Century, in the ordinary Nevers style, without marks or monograms.

CLERMONT-FERRAND (Puy-de-Dôme). A notice of this manufactory occurs on a large ewer in the Collection of M. Edouard Pascal, of Paris, inscribed as in the margin, ornamented with arabesques and an allegory  
*Clermont Ferrand*  
*1734.*

of Time, in blue *camaieu*, in the style of Moustiers fayence. It was conducted by a M. Chaudessolle, in the Rue Fontgiève. Its duration cannot be ascertained, except by the pieces referred to. On a similar vessel of this *fabrique* is inscribed : "Convalescence de M. Rossignol, Intendant d'Auvergne, M. Cellier, Tresorier de l'Ordre, 26 Mars, 1738."

*m*  
Clermont-ferrand  
Dauvergne  
21 Janvier 1736

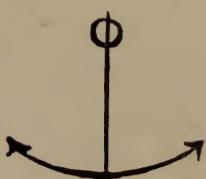
CLERMONT-FERRAND. This inscription occurs on a Rouen ware ewer, blue *camaieu*, with scrolls and flowers, written under the foot.

### CLERMONT.

CLERMONT. There was a manufactory here in the first half of the XVIIIth Century. The ware was mottled brown, in imitation of tortoiseshell, and of Italian forms.

SCEAUX PENTHIEVRE. In a decree dated June, 1753, we read that, upon the request of Sieur Jacques de Chapelle, stating that he had established, about two years since, at the village of Sceaux, a manufactory of fayence, of which he alone possessed the secret, that the ware made there was appreciated by the public on account of their good qualities and properties, that the sale kept on increasing daily, and that a great number of workmen were engaged. He was consequently permitted to continue his trade. Nothing is said about making porcelain, but M. Riocreux quotes a document, or rather an interdiction from the Sèvres authorities, about 1752, that he was to confine himself to the manufacture of fayence, and it was not until the Duc de Penthièvre became proprietor of the works that they resumed the making of porcelain. This ware is in the style of Strasbourg, the rose colour and green pre-

vailing, painted with flowers and bouquets, but more carefully finished; landscapes on jardinières, &c. Until 1760 the ware was marked with the letters S X; Julien, his successor, marked it in the same manner, from 1760 to 1772, when



Glot, another sculptor, became proprietor, who marked "SCEAUX" at full length, until 1774, when the Duc de Penthièvre became patron, and the anchor was adopted, he being Lord High Admiral. About 1795 it passed into the hands of a M. Cabaret, who made only a common description of white fayence, and was purchased in 1810 by M. Marceaux. Since 1845 M. Aubin has continued the works.

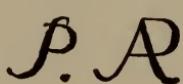
RENNES. In the Abbey of *St. Sulpice-la-Forêt* are preserved some funeral tablets of fayence of the XVIIth Century, supposed to have been made here. One of these bears the following inscription : "Cy gist le corps de defeunte janne Le Bouteiller dame du Plecix coialu, decedee le 29<sup>me</sup> Janvier l'an 1653 agee de 50 ans." At a recent exposition in this city, Messrs. Aussant and André collected many curious pieces of fayence made in the vicinity ; one was a jug of glazed earthenware, inscribed : "Fait à Rennes, Rue Hue 1769." At a sale in the neighbourhood, M. Edouard Pascal obtained a piece with the same inscription, dated 1770. A white fayence group of Louis XV., with Hygeia on his left and Brittany personified on his right, surrounded by attributes, was exhibited, signed "Bourgouin 1764."

In the *Almanach Général du Commerce*, of Gournay, 1788, mention is made of the two manufactories of La Veuve Dulatty and Jollivet at Rennes. In the *Gazette des Beaux-Arts*, vol. 15, several of the specimens are given by M. A. Jacquemart, which he thus describes : "La faïence de Rennes est bonne, son émail est pur et blanc : voilà deux qualités qui la mettent au niveau des œuvres de Nevers et du midi de la France. Cuite au grand feu, elle ne peut avoir, ni les délicatesses de Strasbourg, de Niderville et de Sceaux, ni les tons frais de la peinture à reverberé."

CASTILHON. Fayence in imitation of Moustiers was made here in the XVIIIth Century. A plate, in the collection of M. Edouard Pascal, painted with a grotesque personage, bouquets and garlands in green, heightened with manganese, is signed in full—"Castilhon."

*Castilhon.*

APREY, near Langres, (Haute Marne). Established about 1750, by Lallemand, Baron d'Aprey, and acquired some reputation; about 1780 it was conducted by M. Vilhaut, for the manufacture of a superior kind of fayence. In a letter read before the Academy of Dijon, by M. Bosc d'Antic, on an improved method of making fayence, he fully describes the process adopted by M. Vilhaut at Aprey as being the best then existing. The paper is given *in extenso* in the *Encyclopédie Méthodique*, Paris, 1783, *sub voce* "Faïence." The early style is that of Strasbourg, with rose colour, green, and yellow predominating. One peculiarity of the Aprey fayence is, that its designs are rarely traced by a dark or black-coloured outline.



It is still carried on by M. Louis Gérard. The mark in the margin (preceded by a potter's or painter's initial) is on some early specimens in the Sèvres Museum; other pieces are in the collections of MM. Edouard Pascal and Mathieu Meusnier, of Paris.

*c. aprey*

On a fayence *porte huilier*, painted with blue and lake borders, and edged with green. In Mr. C. W. Reynolds's Coll. Marked in black. The name is sometimes stamped on the ware.

BOURG-LA-REINE (Seine). There is a specimen of fayence in the Sèvres Museum, sent by the manufacturers, MM. Benoist and Mony, in the year 1819.

BOURG-LA-REINE. A *fabrique* of fayence is still carried on by M. Laurin, who uses the old mark placed upon the porcelain. Besides the white fayence for domestic use, more artistic pieces are produced, painted on the enamel after it has received a slight baking; it is principally in imitation of the Italian. The painter attached to the manufactory of Bourg-la-Reine is a pupil of Sèvres, named Chapelet, who marks his decorations with a chaplet.

B la R

BOURG-LA-REINE. On a plate and jug, of white fayence, in the Sèvres Museum.

OP

BOURG-LA-REINE. This mark is more frequently found upon fayence than porcelain. It is in blue, on a specimen in the Sèvres Museum; and on a set of

eight fayence plates, beautifully painted with exotic birds and trees, insects on the borders, much in the Chelsea style of painting of about 1750 to 1760, in the Collection of Mr. G. W. Reynolds.

CHAUMONT-SUR-LOIRE, Château près Blois. Terra cotta. 1760 to 1786. Jean Baptiste Nini was born in Lombardy, about 1716. He at first established himself at Charité-sur-Loire, and about 1760 entered the service of M. Leray, possessor of the ancient château of Chaumont, as an engraver on glass and fayence in his manufactory there. There are some glasses extant engraved by him with extreme delicacy, and a great variety of terra cotta portrait medallions of fine work, displaying great care in the execution of the details. His moulds in copper, graved with a bruin, were bought in 1820 by a founder of Blois, and melted down into ingots. All his medallions, which are now getting scarce, are signed in small letters, graved in the soft paste; NINI, or I. B. NINI. F., accompanied by the date; they are usually of two sizes, 6 inches and 9 inches in diameter. The most esteemed portraits are those of Louis XV.; Louis XVI.; Franklin, (of whom there are six different sizes) some with the date in relief; Voltaire; Madame de la Raynière; Marie Thérèse; Empress Catherine II. of Russia; and about seventy others known, dated from 1762 to 1781, which will be found described at length in M. A. Villier's work on *I. B. Nini; Ses Terres Cuites*, Blois, 1862.



UZES (Gard). François Pichon, manufacturer. A specimen of fayence was presented by the maker in 1837 to the Sèvres Museum.

NISMES (Gard).

Manufactory of MM. Plantier, Boncoirant et Co.; stamped on plates, &c. Specimens in the Sèvres Museum, acquired in 1831.

P.B.C.

RUBELLES (near Melun). Fayence, of opaque shaded enamel. The design is formed by the different thicknesses of the paste in one or more colours.

Rubelles. This was invented by M. le Baron de Bourgoing, and registered in 1856; he was associated with M. le Baron de Tremblé. It ceased in 1858. It has somewhat of the Palissy character; table

A.D.T. was associated with M. le Baron de Tremblé. It ceased in 1858. It has somewhat of the Palissy character; table services, chimney pieces, &c. Sometimes marked A. D. T., or "Rubelles;" both impressed on the ware.

VINCENNES, 1767. The existence of this manufacture is made known to us by a patent of 31 December, 1767; from which it appears that M. Maurin des Abiez was desirous to undertake a manufacture of fayence in the manner of Strasbourg; it being notorious that there did not exist in France any manufacture of fayence comparable in beauty and solidity to that of Strasbourg; being therefore desirous to establish one similar, he had purchased the secret and brought to Paris a staff of workmen who had been engaged there, and had already expended 100,000 francs to arrive at that degree of perfection which it had now attained, specimens of which fayence had been submitted to and approved by the public. He also included in his request *the manufacture of porcelain*, and that he required a large and commodious building for the purpose, which he could not obtain without a great outlay of capital. It was accordingly decreed that the said Maurin des Abiez should have accorded to him the possession for twenty years of the Château de Vincennes, in a square enclosure, which had formerly been employed for the ancient manufacture of porcelain, with a building and out-houses opposite, and a convenient residence for him and his family; permitting "the said Abiez to make or cause to be made in our said château, fayence in the style of Strasbourg of every kind, as well as porcelain." Pierre Antoine Hannong appears to have been engaged as director of the "*Manufacture Royale de porcelaine à Vincennes*," and the manufacture was carried on for four years, until 1771, when Hannong petitioned for assis-

tance, having got into difficulties in consequence of the undertakers having ceased to furnish funds necessary to carry on the works, and which had unfortunately altogether ceased; the petition also stated that he had taken a smaller establishment at Vincennes on his own account, but in a few months this also failed. From a document in the Archives at Sèvres, Hannong himself applied at first for the privilege which was accorded subsequently to Maurin des Abiez, but he was refused; he, however, made fayence, and was signaled at Sèvres as endeavouring to make porcelain and to entice away the workmen from the Royal manufactory. In 1766 an order was given to interdict his works, but from some high patronage he was allowed to continue under certain restrictions.

**H** The marks used by Hannong on his porcelain are supposed to be the same as those he afterwards used at the Faubourg St. Lazare, here given in the margin. There are some pieces attributed to this manufactory in the Sèvres Museum; one of these is a high tea-pot decorated in rose-coloured *camaieu*. The monogram is P. H. in blue.

**ORLEANS** (Loiret). Enamelled fayence, about 1780. Another manufactory of fayence was carried on about the same time by a potter named Barré. There was a

**ORLEANS**. *fabrique* of stoneware carried on by M. Laurent Gilbert in 1834, and another of fayence and marbled ware by M. Gaumont in 1830. Specimens of these are in the Sèvres Museum.

**TOULOUSE**. A manufactory of fayence was established here early in the XVIIIth Century. The ware is very much in the style of the early Rouen. There is a large hunting bottle with eight loops in four rows at the sides for suspension, painted with blue flowers, and round the neck the annexed inscription, be-

**LAURENS + BASSON**.

*A Toulouza*

*Le 14<sup>e</sup> may 1756.*

longing to Mr. C. W. Reynolds. In 1790 there were two manufactoryes, as appears by the petition of the fayenciers to the National Assembly in that year, but we have no particulars respecting them. M. Vinot, of Paris, has some pieces painted with arabesques and the word *Toulouse* in full.



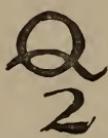
TOULOUSE (Haut Garonne). Established 1820. Fouqué, Arnoux et Co. On enamelled fayence, white and coloured. They still make all sorts of ware, from terra cotta to fine porcelain, being conducted by M. Fouqué.

QUIMPER (Finistère), near Brest. In a document deposited at Sèvres, mention is made of a fayence manufactory in the style of Rouen, established here about 1690. In a recent Exposition of ancient fayence at Rennes, in Britany, there was a large plate of this manufactory, dated 1700, similar to that of Rouen and Moustiers, painted with emblems, and bordered with scrolls, on blue ground.



QUIMPER. A manufactory of glazed stone ware, grey and brown, by De la Hubaudiere, 1809. It has the appearance of being much earlier in date. The mark stamped.

QUIMPER. A manufactory of stone ware by Messrs. Elowry and Porcher, 1840.



QUIMPER-CORENTIN (Finistère). Fayence of the XVIIIth Century, early part, something in the style of Rouen, flowers, common quality.



MONTET (Saone et Loire). A manufactory near Charolles, directed by M. Laurjorois. Stamped on white stone ware. Paris Exposition 1819 and 1830.

TOURS. Established about 1770 by Noel Sailly at the Faubourg St. Pierre des Corps, for the manufacture of fayence

and glazed earthenware. After his death in 1783 it was carried on by his son. Porcelain was also made here in 1782.

*fait à Tours le  
21 Mai 1782  
L'ovis à Liavte*

TOURS. On a fayence pilgrim's bottle, painted with the arms of France, crowned; the centre is pierced through. The name is probably that of the person for whom it was made. Sèvres Museum.

TOURS (Indre et Loire). Established in 1842 by Victor Avisseau, for the reproduction of pottery in the style of Bernard Palissy, which he successfully imitated; he died 1861,

and was succeeded by his son M. E. Avisseau. In the International Exhibition of 1862 three specimens were exhibited, for which he deservedly received a medal: two were imitations of the Henri II. ware, the third, a group of a stork and snake, which for truthfulness to nature surpassed any work of Palissy.

M. Landais, of Tours, the nephew of M. Avisseau, is also a successful imitator of Palissy; there are several specimens in the S. Kensington Museum which were exhibited in Paris in 1855.

**L**

TOURS. Some of F. M. Landais' pieces bear his name at full length, others have simply his monogram as in the margin.



CASEMENE, near Besançon. The mark of a manufactory; stamped. Founded by Laflechère-Paillard the beginning of this century, and lasted but a short time.

MONTEREAU (Seine et Marne). Established about 1780 by an Englishman named Hall, for the fabrication of English pottery called *terre de pipe* or semi-porcelain, which had a very extensive sale, and was a great blow to the manufacture of French fayence. This English ware, some of it in the style of Wedgwood, soon spread itself through the South of France, and was especially made at Toulouse and Sarreguemines. In

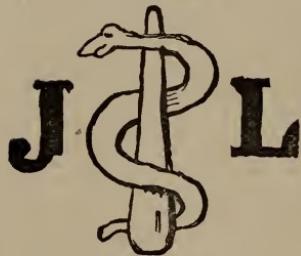
the list of fayenciers who petitioned the National Assembly in 1790 two manufactories are alluded to at Montereau. It was afterwards carried on by M. de St. Cricq, about 1810, and subsequently by M. Lebeuf and Thibaut, 1829. Gratien Milliet was director about 1836.

COURBETON, near Montereau (Seine et Marne). A *fabrique* of grès, carried on by M. H. Mamet; specimens in the Sèvres Museum, acquired in 1839.

PREMIERES (Côte d'Or), near Dijon. Established in 1783 by a brick-maker named Lavel or Laval, who was instructed in the making of fayence by an Italian monk named Leonardi, then travelling through the country. His grandson Dr. Lavalle, still continues the works on a more artistic style. The modern works are sometimes pencilled in this character, or stencilled.

PREMIERES (Côte d'Or). Dr. J. Lavalle on a fayence plate, painted with cupid holding a cornucopia of flowers. Captain Langford.

PREMIERES (Côte d'Or). Dr. J. Lavalle, on a plate painted in blue *camaieu*, with trees and flowers. Captain Langford's Collection. The mark within an ornamented circle.



PREMIERES (Côte d'Or). There was another *fabrique* of fayence carried on by M. Pignant, who, in 1826 sent specimens to the Sèvres Museum.

MUSIGNY (Côte d'Or). Established about 1790 by M. Bosc, for the fabrication of grès, mentioned by M. Brongniart.

VAUDANCOURT (Marne). A manufactory of grès by M. A. Bodelet in 1836 is mentioned by M. Brongniart.

GIEY SUR ANJOU (Haute Marne). A manufactory of grès and porcelain, carried on by M. Guignet, of which specimens are in the Sèvres Museum acquired in 1827 and 1831.



## Piedmont, Portugal, and Spain.

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**W**E have before referred to the maiolica of Piedmont and Spain, (pp. 132 and 147), but we omitted some specimens of fayence of the XVIIth and XIXth Centuries, which are occasionally met with; our information is very limited respecting these *fabriques*.



VINEUF (Turin). There was a manufactory of fine fayence here as well as porcelain, under the direction of M. D. Gioanetti; established about 1750. (*see PORCELAIN.*)

PORTO (Oporto). Manufacture of M. Rocha Soares. Sometimes the mark is

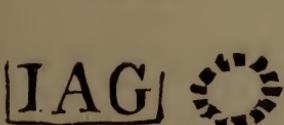
MIRAGIA. PORTO. one word above the other, below a crown.

M. P.

The letters in the margin are on a tea cup, painted with landscapes in blue and violet, in Oriental style. In the Sèvres Museum.



MALTA. This mark impressed is on two modern triangular stone jars, with incuse patterns. In the Sèvres Museum, presented in 1844.



LISBON. This mark is found on an oval water pot and cover, and on other specimens in the Sèvres Museum, presented in 1833. This pottery is made in the suburbs of Lisbon. There is also at

CINTRA a manufactory of pottery where statuettes are made, the glaze upon them is usually green, brown, or black.



BUEN RETIRO (Madrid). Established by Charles III. in 1769, but principally for the manufacture of porcelain. The mark is two C's under a crown, and must not be confounded with that of Niderviller, which consists of the same letters under a Count's coronet.

ALCORA. There were some important pieces of fayence made at the Comte d'Arandas' manufactory, (principally, perhaps, for presents,) in the XVIIIth Century. Mr. Reynolds has recently obtained from a palace in Spain, twenty-four fayence plaques, with frames of rococo scrolls and masks in relief, the medallions and frames in one piece, some of large size. The paintings are very much in the style of Castelli, of mythological subjects, the Seasons, and Spanish costumes; one is inscribed, "Arquebuceros de Grassin. Infanteria." Another has on the back the word PERIS, probably the name of a painter.

A

ALCORA. A Spanish fayence cup, in Mr. Reynolds's possession, painted with forget-me-nots, is inscribed "DOMINICO SOY DE EL P<sup>E</sup>. T<sup>R</sup>. MARIANO RAIS," may be referred to this place.

VALLADOLID. A correspondent in *Notes and Queries*, (4th S. iv., Nov. 13th, 1869,) states that he has a Madonna in pottery, part of a presepio. It is very artistically moulded, drapery coloured and gilt, mantle fastened with a crystal. Inside, on the rim, is the word VEGA. He bought it at Seville, as having been made at Valladolid, where many years ago a *fabrique* of pottery and porcelain existed.

The word VEGA refers to the person for whom it was made. A name somewhat similar, M. S. DEGA, occurs on a tazza which M. Jacquemart refers to *Candiana*, (see page 120).



## Russia, Sweden, and Denmark.

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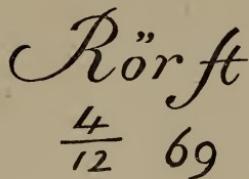
**A**BOUT the year 1700 the Czar Peter the Great, during his stay at Saardam, induced some potters of Delft to emigrate to St. Petersburg, where he established them. Some fine stoves were made here, but we have little information on the subject, except the following notice in *Connaissances Politiques*, of Beausobre, published at Riga, 1773 : "There is also among the porcelain manufactories at St. Petersbnrg a *fabrique* of fayence, on the other side of the Neva, where they make every description of vessels in large quantities, of correct design, and in good taste. They have a magazine at St. Petersburg, where table services may be had complete for 24 or 30 roubles, and even at lower prices. A private gentleman of Revel has also established at his own cost, near this city, a *fabrique* of fayence, and has obtained potters and painters from Germany."

RÖRSTRAND, the name of a suburb of Stockholm, where earthenware was made; established 1727, and still carried on. The King granted the proprietors, on the 4th June, 1727, a monopoly for making fayence in Sweden, which was renewed in 1735, and altogether ceased in 1749. In 1772 the *fabrique* was under the direction of Nordenstople, and later under that of Geyer, whose heirs still possess it. The early productions of the last century are much sought after. The first description of ware made here was similar to that called Delft, and eight years later they produced a *faïence pâte tendre*.

RÖRSTRAND. This mark is usually printed.

Rörstrand.

RÖRSTRAND. This mark is impressed on some early ware in imitation of Wedgwood, in the Sèvres Museum.

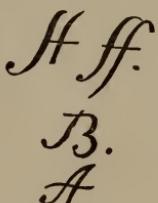


RÖRSTRAND (Stockholm, 4 Dec. 1769). On a large fayence tureen, scroll border, edged with green, yellow, and purple, and bouquets of flowers, like that of Strasbourg in the Sèvres Museum.

STOCKHOLM. This is the same manufactory as *Rörstrand*, but the mark was altered to Stockholm when it was united to



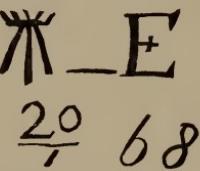
the capital. This mark, in blue, is on a punch bowl of enamelled fayence; on the interior is written: "Alla wakra flickors skal," which may be translated, "Here's a health to all good lasses." In the Sèvres Museum.



STOCKHOLM. With the initials of Berthevin, another director. On a plate, painted with flowers, in the Sèvres Museum.

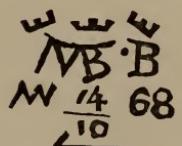
MARIEBERG, near Stockholm. This second Swedish pottery was established in 1750, on the expiration of the monopoly of Stockholm, by M. Ehreinreich, under the patronage of Count

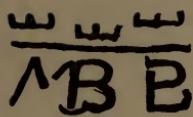
Schœffer, Councillor of State. This mark has the initials of the founder; the three lines refer to the three States of Denmark, Norway, and Sweden; dated 20 January, 1768. On a tureen, painted with flowers, in the Sèvres Museum.



MARIEBERG. This mark is on enamelled fayence, like Delft. It is sometimes like that of Strasbourg and Marseilles. The three crowns are the arms

of Sweden, and MB the name of the place; the figures relate to the dates; these therefore mean the 14th of October, 1768.

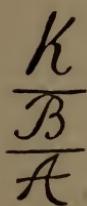
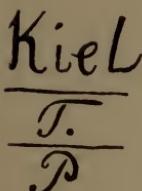




GUSTAFSBERG



HELSINBERG.



MARIEBERG. Another mark. M. Brongniart says that the art of printing on pottery was practised here 1760. It ceased altogether about 1780.

GUSTAFSBERG, near Gothenburg. About 1820-1860. Godenius, manufacturer of earthenware services, usually in blue and gold, like Staffordshire ware.

HELSINBERG (Scandinavia). A manufactory of stone ware was established about the year 1770, and produced a good quality of ware for domestic purposes; at a later period moulded ornaments for the external decorations of edifices were also made.

KIEL, on the shores of the Baltic. This mark is on a fayence vase and cover, painted with peasants and rural scenery; similar to that of Strasbourg, about the year 1770.

KIEL. On a fayence vase, circa 1770, globular, with raised borders, edged with brownish green and sprigs of flowers; flowers in full relief on the cover. Marked in red. This and some other pieces of Copenhagen were brought from the Baltic. In the Collection of Mr. C. W. Reynolds.

KIEL. A manufactory of fayence was in existence at Kiel, on the shores of the Baltic, towards the latter half of the last century, under the direction of M. Buchwald—one of the principal painters being Abraham Leihamer.

The ware made here was very similar to that of Strasbourg with coloured scroll borders.

*Kiel*  
*Buchwald. Director*  
*Abr:Leibamers fecit.*

The mark in the margin is on a bowl with a cover in form of a mitre, probably used for "Bishop," a sort of punch or spiced wine. It is painted with ladies and gentlemen seated at a table drinking bishop out of a bowl of the same form, on the reverse soldiers skirmishing. Mr. Reynolds's Collection.

COPENHAGEN. There was a fayence manufactory here early in the XVII<sup>th</sup> Century, but we have no particulars of its establishment. About 1770, porcelain was made, and artists of great talent were employed, who painted both that and fayence. The names of three of these artists were Gilding, Seipsius, and Ruch.





## Germany, Belgium, and Holland.

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**B**AYENCE with stanniferous enamel was known from the earliest times. Theophilus (*Diversarum Artium Schedula*) devotes a chapter to the art of painting earthenware vessels with various vitrified colours, and a commentator on his work relates the fact of this glaze (of which he gives the composition) having been used at Schelestadt, in Alsatia, as early as 1278. In the *Annales Dominicanorum Colmariens* (1283) *Urstis. Script. rerum Germ.* v., II., p. 10, we read: "Obiit figulus Stelztatt qui primus in Alsatia vitra vasa fictilia vestiebat." M. Piot (*Cabinet de l'Amateur*) cites, as a proof that the stanniferous enamel was well known in the commencement of the XIVth Century, a receipt given in the *Margarita Preciosa*, a treatise written in 1330: "Videmus, cùm plumbum et stannum fuerunt calcinata et combusta, quòd post ad ignem congruum convertuntur in vitrum, sicut faciunt qui vitrificant vasa figuli;" and it is not stated to be an invention or a novelty, but merely as a fact known to the potters of that time. Hence it is evident that the art of covering earthenware vessels with an opaque enamel made of lead and tin was used long before Lucca della Robbia's time, and that he merely applied it to sculpture in terra cotta which had previously been executed in distemper. The moors of Spain applied this enamel to their pottery in the XIIth and XIIIth Centuries; the Arabs before them, even in the VIIIth Century, were acquainted with it, and the *azulejos*, or tiles of the Alhambra, of the XIIIth Century, are well known; while some even go so far as to assert that the tiles discovered at

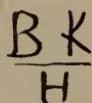
Nineveh are enamelled in like manner, and not merely glazed. The instances, therefore, given by M. Demmin of similar enamelled fayences existing at Leipzig and Breslau, of the XII<sup>th</sup> and XIII<sup>th</sup> Centuries, show that it actually was adopted about that time in various parts of Germany, but does not prove that it was invented there; but he is entitled to as much consideration as others who attribute its invention to Italy.

BAÝREUTH (a town in Bavaria). There was a manufactory of pottery here in the XVI<sup>th</sup> Century, of a brown stoneware, with Renaissance medallions, arabesques, &c. in relief. At a later period fine fayence was produced, usually painted in blue *camaieu*. The designs are delicately traced with a brush, as fine as if with a pen, on a fine paste; the forms are canettes, jardinières, &c. This mark is on a large vase, with handles, in the Sèvres Museum; the monograms beneath are perhaps those of the decorator.

On other specimens are the marks N.F. and BK. C., &c. Frequently without any marks. Two spice plates numbered 3007 and 3008 in the Hotel de Cluny, marked K; a large plaque of this manufacture, 46 inches long by 27½ inches wide, is in the Collection of M. Meusnier, at Paris, and a great many pieces in blue *camaieu* are at the Château de la Favorita, near Baden; a bottle, at the Museum of Sigmaringen, is dated 1524.



BAÝREUTH. There are some specimens of fayence of the XVII<sup>th</sup> Century with this mark in the Sèvres Museum, which M. Brongniart bought at Nuremberg; considered to be of this manufacture.



BAÝREUTH. On a fayence plate with flowers in blue *camaieu*.

There was a *fabrique* of fayence at Bayreuth carried on early in this century, by a M. Schmidt, some of the products

being in imitation of Wedgwood. There are five specimens in the Sèvres Museum, bearing the counterfeit mark of "Wedgwood."

H HOLITSCH (Hungary) on a plate painted with flowers in brilliant colours, reputed to be of this *fabrique*.

NUREMBERG. The celebrated Veit Hirschvogel, of Schelestadt, was born at Nuremberg in 1441, and died in 1525, contemporary with Luca della Robbia, the Florentine, who was born in 1400, and died in 1481. The painted glass of four windows in the church of St. Sebald, at Nuremberg, representing the Margrave Frederick of Anspach and Bayreuth with his wife and children, were executed by Veit Hirschvogel in 1515. He was succeeded by his sons and continuators in the manufacture of pottery. In the Berlin Ceramic Museum, M. Kolbe (the Director of the Royal Porcelain Manufactory) has recently placed a jug of Hirschvogel, of the year 1470. This authentic specimen was purchased at the Minutoli sale for 83 thalers; it is somewhat like the Italian maiolica, but easily distinguished by the bright colours and fine quality of the enamel; it is ornamented in relief with the Crucifixion, beneath are three niches, containing statuettes of Faith, Hope, and Charity, painted in colours, amongst which the green predominates, as usual in the German School. In the Dresden Museum is a pitcher, of green glaze, with a Scripture subject in relief, of excellent moulding, by Hirschvogel, dated 1473. The chimney pieces and tiles of the early Nuremberg make are frequently met with; there is a large collection also in the Berlin Museum, from the Minutoli sale, of the XIVth, XVth, and XVIth Centuries. The finest chimney piece known is one still existing in its original position in the Château de Saltzburg, of the XVth Century, for which it is said an English amateur has recently offered the sum of 36,000 francs, or nearly £1500! In the Hôtel de Cluny is a bas-relief, of the XVIIth Century, of green enamel, with busts of Julius Cæsar, Charlemagne, and other worthies, and a group of St.

George; and a relief of Wolfgang, Grand Master of the Teutonic Order. In the Sauvageot Coll. in the Louvre are some tiles of the XVth Century. In the S. Kensington Museum is a fine cruche, with raised figures of Adam and Eve, enamelled with blue, yellow, green, white, and manganese, by Veit Hirschvogel, of the XVth Century; and another by his successors.

KD  
1550

*Hans Kraut*  
1578.

NUREMBERG. This mark is on a very fine stove, with portraits in relief, in black and gold, quoted by M. Demmin.

NUREMBERG. This name is on a very fine stove of green earthenware plaques with religious subjects in relief, and pilasters; by the side of the stove is a raised seat ascended by three steps. In the S. Kensington Museum.

Nurnberg  
1723.  
Gliier.

NUREMBERG. On a fayence dish, with blue scrolls, yellow and pink leaf medallions; in the centre is the Ascension, with soldiers and rocky landscape. Glüer is probably the name of the artist. In the Collection of Mr. C. W. Reynolds.

G. F. Greber  
Anno 1729.  
Nuremberg.

Stadt Nuremberg  
1724.  
Strobel.

NUREMBERG. There are two plates of the XVIIIth Century in the Sèvres Museum; one in imitation of Faenza, the other an allegory of Luther. They are marked as in the margin. There is also a large bell, which still has a fine ring, decorated in blue *camaieu*, with the arms of Nuremberg, and an inscription in German: "The town of Nuremberg of the Holy Roman Empire," and the signature of the potter "Strobel." The mark here given is not a fac-simile.

*Strobel:  
A° 1730  
R:zr:lobris:*

NUREMBERG. This mark of Strobel occurs on a large dish, painted in blue, with arabesque borders, birds and fruit in the centre. In the Sèvres Museum.

*Schaphuÿsen.  
Genrit Euers.*

SCHAFFHAUSEN. There was a manufactory here in the beginning of the XVIth Century. This mark is on a dish, of brown ground, with white and

blue figures, representing the Flagellation, and a German inscription with the name of the potter Genrit Evers, and in another part his initials G. E. It is in the Musée de Cluny. There is a date on the piece, but unfortunately the figure denoting the century is partly obliterated; it is probably 1695, from the costume,—it is certainly not later, but has been quoted by some as 1495; this reading is quite erroneous.

COLOGNE. Stoneware, called in Germany *steingut*, in France *grès*, was made here in the XVth and XVIIth Centuries. It is frequently confounded with the *grès de Flandres*, most of which, in reality, was of German fabrication, and frequently bears German inscriptions, not Flemish, and the arms of German cities and families. The best and most highly finished decorative jugs were made undoubtedly in Germany, probably between Cologne and Mayence; they bear dates of the XVth and XVIth Centuries.

The clays for making the Cologne ware came from Langer-Wehe, between Dinen and Aix-la-Chapelle. The manufactory was not actually in Cologne, but in the vicinity, possibly at Newit or Lauenstein, where stoneware is still made. The Cologne ware was the most celebrated in Germany, and nearly all Europe was supplied from thence, especially England and the Low Countries. The earliest notice of its importation occurs in a curious document in the Lansdowne MSS. (108, fol. 60), a petition from William Simpson to Queen Elizabeth, praying that—"Whereas one Garnet Tynes, a stranger, living at Acon (Aix-la-Chapelle), doth buy uppe all the drinking stone pottes *made at Culloin* (Cologne), and he

onlie transporteth them into this realm and selleth them, who also serveth all the Lowe Countries and other places with pottes," &c. (see the petition at length, page 51). It will be observed that no allusion is made to any other stoneware ; the *grès de Flandres* or the *grès d'Hollande* are not hinted at. Again, Dr. Plot, in 1677 (*Natural History of Oxfordshire*), speaking of John Dwight, of Fulham, says : " He hath discovered the mystery of the stone or Cologne wares, heretofore *made only in Germany*, and by the Dutch brought into England in great quantities." This German stoneware has been indiscriminately termed *grès de Flandres*, notwithstanding the German inscriptions upon the vessels, whereas by far the greater proportion are of German make. It must be borne in mind that these vessels are not always made in the year indicated, for the moulds were used successively through a series of years, and it is no uncommon occurrence to find two different dates on the same specimen.

Some of the finest specimens known bear the name of Master Baldem Mennicken, potter, of Rorren, in Germany. One of these, an ewer, is in the S. Kensington Museum ; the neck is terminated by a lion's head, and a similar ornament at the bottom of the handle ; the subject, in relief round it, represents the Three Theological Virtues, the Four Cardinal Virtues, and the Seven Liberal Arts personified ; below these are the following inscriptions : WAN . GOT . WIL . SO . IST . MEIN . ZILL . MESTER . BALDEM . MENNICKEN . POTENBECKER . WONEDE . ZO . DEN . RORREN . IN . LEIDEN . GEDOLT . 1577. (*I submit to God's will. Master Baldem Mennicken, potter, dwelling at Rorren. Patience under suffering*) ; on each side is a circular medallion of the arms of England, inscribed : WAPEN.VON.ENGEL-LANT . A° 77. From the D'Huyvetter Collection. A canette, of pyramidal form, with incuse flowers and a medallion in front of figures in relief, has the name of IAN . BALDEMS . 1596. In the same museum is another Cologne ware cruche, with the *history of Susanna*, in relief, bearing the maker's name, ENGEL.KRAN.A° 1584 ; and a canette, with the history of Esther, maker FANT . GENAT.

The celebrated Collection of M. d'Huyvetter, of Ghent, was dispersed after his death. Many of the best pieces were bought by M. Weckherlin, of Brussels; others found their way into the public museums. There is a good collection in the museum at the Porte de Halle, Brussels, especially a candelabrum, dated 1550, one of the earliest dates we have met with. In the Musée de Cluny is a large cruche, in grey and blue stoneware, with this sentence: ICH. WEISZ. NICHTS. PESSERS. IM. HIMEL. VND. AVF. ERDEN. DAN. DAS. WIR. DVRCH. CHRISTVM. ZELIG. WERDEN.

**COLOGNE.** These initials are found on some of the finest pieces in the Weckherlin Collection; also on a canette, dated

I. E.

1594, in the S. Kensington Museum; a cruche, same date; and one in the Louvre, No. 411.

I. R. 1588.

**COLOGNE.** With the arms of Saxony, of brown ware; Weckherlin Collection.

M. G. 1586

**COLOGNE.** A gourd, with long neck, of white ware, in the Weckherlin Collection.

L. W.

**COLOGNE.** In the Sauvageot Collection, and S. Kensington Museum.

W. T.

**COLOGNE.** Drinking cup, in the form of a book; Sauvageot Collection.

R.V.H  
|||||

**COLOGNE.** Blue and grey jug, of the XVIIth Century; Sauvageot Collection.

M. O.

**COLOGNE.** Blue and grey jug, with medallion of the Electors of Saxony; Sauvageot Collection.

S. M.

**COLOGNE.** A jug, in the Sauvageot Collection.

W. R.

**COLOGNE.** A hunting bottle; Sauvageot Collection.

F. T. 1559.

**COLOGNE.** A jug, of white stoneware, 13 inches high; subject, The Prodigal Son; Nuremberg Museum, and M. Milani's Coll., Frankfort.

H<sup>V</sup>G.

B. V. 1574.

K<sup>O</sup> R. 1598.

L. W. 1573.

B. M.



H. W.



COLOGNE. A canette, with three coats of arms and arabesques; S. Kensington Museum, £5.

COLOGNE. A jug, with portraits of the Kings and Queens of France, Hungary, and Prussia; and another, in the Sauvageot Coll., bearing the same mark.

COLOGNE. A canette, with medallions of David, Venus, Lot, and the Crucifixion, in the S. Kensington Museum.

COLOGNE. Jug, with medallions of dancing figures and German inscription; Louvre Coll., No. 416.

COLOGNE. A jug, of conical form, with medallions and bands, months of the year, Crucifixion, &c.; Louvre Coll., No. 402.

COLOGNE. The initials of Baldem Mennicken, XVIth Century; Louvre Coll., No. 415.

COLOGNE. A vase, in blue and grey, with three handles; XVIth Century; Louvre Coll., No. 425.

COLOGNE. On a jug, of the XVIth Century; Louvre Coll., No. 455.

COLOGNE. Cruche, with masks and arabesques, and six medallions of the arms of the Electors; Sauvageot Coll., No. 417.

COLOGNE. Enamelled fayence tea and coffee services of the XVIIIth Century, marked with three anchors, the manufacture of M. L. Cremer.

COLOGNE. There was a manufactory of fine fayence here in the commencement of this century, carried on by Messrs. S. Olwerk and Meister. Specimens in the Sèvres Museum, acquired in 1809.

REGENSBURG (Ratisbon). *Grès* or stoneware was made here at an early period. The first specimens are of a brown common earth, made of clay from Abensburg, with ornaments and mythological subjects; the ware was subsequently much improved.

Jerome Hoppfer, an engraver of the XVIth Century, who lived here, signed his *grès* with the initials I. H. There are some specimens in the Berlin Museum, and two large vases, dated 1715, in the *Historischen Verrein* at Ratisbon. In the XVIIIth Century earthenware was made here of both lead glaze and stanniferous enamel.

STREHLA, and other places in the valley of the Elbe. Earthenware, both of lead and tin glazes. This place has been known for its manufacture of pottery of all sorts for many centuries. A pulpit of enamelled earthenware still exists at Strehla; it is supported by a life-size figure of Moses, and is ornamented with eight plaques of religious subjects and the four Evangelists; at the bottom is inscribed: "Im Jahre Christi Geburth 1565 ist diese Kanzel Gott zu Ehrn gemacht durch Michael Tatzen, Topfer und Bildschnitzern zu Strehla, meines alters im 24 Jahr."

LEIPZIG. In the Convent of St. Paul, which was built in 1207, there was a frieze of large bricks or tiles, covered with stanniferous enamel, representing, in high relief, heads of Saints and the Apostles, 15 by 20 inches square,  $2\frac{1}{2}$  inches thick. On the demolition of the convent, some of these were taken to the Museum at Dresden, the others sold. They are of Byzantine character, and evidently of the XIIth or XIIIth Century, showing the early use of this enamel in Germany. The enamel is green, shaded gradually with black, very thick and durable; the hair, beard, and eyes are coloured, the ground also enamelled, (*Demmin.*)

BESLAU, capital of Silesia (Prussia). Earthenware, with stanniferous enamel, of the XIIIth Century. In the Kreutzkirche (Church of the Cross), built in 1280, is the monument of Henry IV, of Silesia, the founder, erected after his death, in 1290. On a sarcophagus repose the full length life-size figure of the Duke; the head is natural and full of expression; he is clad in a coat of mail, ornamented with Silesian eagles, and partly covered with an ermine mantle, on his brow a Ducal coronet, and he holds a shield of his arms. All the details are minutely pourtrayed; the colours of the enamel clear and bright, the red is brilliant, and the green, which predominates, is of the same shade as that of Nuremberg. Round it is the Latin inscription: "*Hen. quartus mille tria C. minus X. obiit ille egregiis annis Silesiae Cracov. Sandomiriae Dux. nocte Joannis.*" The artist is unknown. M. Demmin cites these instances at Leipzig and Breslau as incontestable proofs of the knowledge of the Germans in the art of enamelled earthenware sculpture on a grand scale, nearly two centuries earlier than it was known to the Italians.

AUGSBOURG. Some recent excavations in the gardens of the ancient Convent of Carmelites have brought to light a quantity of small terra cotta figures, mostly broken and imperfect. It is supposed they were made here in the beginning of the XVth Century (1420-1460). They are curious from the variety of costumes of all classes—equestrian figures, warriors, artizans, the Virgin and Infant Saviour, &c.—all finely modelled. Many of these are in the Berlin Museum.

In the Hotel de Ville, at Augsburg, are three very large monumental stoves, covered with a black stanniferous glaze, ornamented with figures in high relief, the work of Adam Vogt., 1620, signed by him; he was born at Landsberg.

OBERDORF (Frontier Bavaroise). Hans Seltzmann, potter. A very fine stove, of stanniferous enamel, of Gothic design, green ground and yellow ornaments, is in an ante-chamber of the Höche Schloss, of Fuessen, in Bavaria, bearing the following inscription: "*Disser Ofen wol gestalt wuurd gemacht da*

*man zallt 1514 jaar, bey Hansen Seltzmann Vogt zu Oberdorf.*" ("This stove, so well designed, was made by Hans Seltzmann, Mayor of Oberdorf, in the year 1514.")

MEMMINGEN (near Kaufbeurn, in Bavaria). Earthenware and fayence, with stanniferous enamel. Some very fine stoves were made at this place, sometimes moulded, sometimes modelled, of the XVIth and XVIIth Centuries, of which many museums contain specimens. The fayence plates and dishes are usually in blue *camaieu*, of Renaissance patterns, with wide borders, similar to the Italian, for which they are sometimes taken; some have coats of arms. The fayence of the last century is of common quality, with coloured flowers, in the style of that of Marseilles.

BUNZLAU (in Silesia, Prussia). *Grès*, or stoneware, was made here in the XVIth and XVIIth Centuries. The products of the last century are distinguished by ornaments in relief, flowers, coats of arms, &c., sometimes gilt. At the present time a great trade is carried on in the manufacture of chocolate and coffee pots, usually of brown glaze, lined with white. The late King Frederick William IV. of Prussia, always used this in preference to more costly ware. In the Town Hall of Bunzlau there is preserved a great coffee pot hooped like a barrel, nearly 15 feet high, made in the last century.

The manufactory is still continued by Lepper and Küttner, principally for vessels of domestic use.

HARBURG (on the Elbe, opposite Hamburg). Johan Schaper was born towards the end of the XVIth Century, and flourished here from 1620 to 1670, the date of his decease. His exquisite paintings of landscapes and figures are usually in Indian ink, or brown *en grisaille*, the colours being fixed by heat. His name is frequently found minutely written, so as to be scarcely perceptible without a magnifying glass. His fayence mugs are generally of white stanniferous enamel, painted in brown, shaded, the lights being scratched in with a point, carefully and delicately drawn. He also painted on

glass in the same style, of which there are several examples in the S. Kensington Museum.

*Ioh Schaper.* HARBURG. German jug, painted in grey *camaieu*, with a landscape signed by the painter. (Marryat Coll.) In the S. Kensington Museum.

GRENZHAUSEN (Nassau). *Grès.* 1780. This stoneware is of a fine quality, and easily mistaken for the more ancient *grès de Cologne*. The forms are usually plates, dishes, and jugs in which the decoration consists of a fine blue enamel on grey ground, with *champ levé* or incuse ornaments, executed by hand. There are several specimens of this modern *fabrique* in the Sèvres Museum. (See Brongniart and Riocreux, *Musée Céramique*, plate XLIV, fig. 1.)

CREUSSEN. A town of Bavaria, on the Maine, in the Principality of Culmbach, seven miles south of Baireuth, where great quantities of fine earthenware were made in the XVIIth and XVIIIth Centuries. This *grès* or stoneware, of a brown colour, is usually found in the forms of mugs or tankards, with figures in relief round the sides, painted in coloured stanniferous enamel; known in Germany as *Creussener steingut*. The Apostle mugs (*Apostel kriige*), with the Evangelists and Apostles ranged under arcades, although not uncommon, are much sought after by amateurs. They also sometimes have coats of arms of the Empire and noble families. It may be observed, as a caution, that a great number of these mugs have come from the manufactory of an uniform brown colour, the ornaments and figures not enamelled in colours; these have been subsequently painted in oil colours by the dealers; but the fraud is easily detected by scraping them with a knife, which will remove the paint, while the enamel resists.

GENNÉP (German Luxembourg). There are three fayence plates of the XVIIIth Century, with stanniferous glaze, in the possession of Mr. Swaab, of the Hague; they are 24 inches in diameter, of yellow, brown, and green enamel; one represents the Sacrifice of Abraham, dated 1712; another the Holy

Family; and a third *La Vierge de Kevelar* (near Clèves). These two last are inscribed with the subject, and the name of the potter, “*Antonius Bernardus Von Vehlen*,” 1770, 1771.

SCHERZHEIM (near Elvangen, in Wurtemburg). The Wintergursts, father and son, were celebrated potters here, and made fayence with stanniferous enamel from the beginning of the XVIIth Century to about 1710. It is from this manufactory that the table services, of which each piece represents an animal or vegetable, were made. At the Château de la Favorite, at Baden, parts of a service may be seen, in the forms of a ham, head of a wild boar, &c.

HANAU. Quality unknown. *Circa* 1650. In a MS. of 1707, an inventory of a Nuremberg mansion, are mentioned, “*Zween weiss und Bloue Hanauer Krug mit Zinn beschlagen;*” and in the *Handbuch der Erfindungen von Busch* we read, towards the middle of the XVIIth Century two Dutch merchants established a fayence *fabrique* at Hanau, which was purchased at the commencement of the XVIIIth Century by Simon van Alphen.

TEYLINGEN (Holland). This place has become celebrated in ceramic history from its association with the unfortunate Jacqueline Countess of Hainault and Holland, and the manufacture of a sort of earthenware jug, called the *Jacoba Kannetje*. This princess, born about 1400, became wife of John Duke, of Brabant, and after many severe trials, abdicated in 1433, and retired to the Château de Teylingen, about five hours' journey from Rotterdam; while here, according to the tradition, she employed her leisure in superintending the manufacture of stone pots or cruches, and is said to have thrown many of them into the fosses of the château as souvenirs to posterity, that in after ages they might be considered works of antiquity; for this reason these particular cruches found in the foss, and others similar, are called *Jacoba-Kannetjes*;—such is the legend in Holland, which is in some degree verified by the actual discovery of a vast quantity of them on the spot, proving at least that there was a manufactory; however, it is

probable the same description of pottery was made for common use simultaneously in other parts of Holland and in Germany. This manufacture therefore goes back to the commencement of the XVth Century. Some archæologists are of opinion that these vessels were placed before the guests at table, used only once, and when empty thrown into the moat of the castle. This stoneware is of a cheap character and common quality, of coarse grain, and not enamelled or coloured, but still hard and impermeable; the forms of these cruches are generally globular, with a small handle and a foot, the body and neck being marked by circles or rings with the lathe, and the foot escalloped as if pinched by a finger or thumb; they are otherwise plain and without any ornamentation; some idea of them may be formed by referring to Nos. 1, 8, and 11 on page 28, found in London. The *Jacoba Kannetje*, figured by Marryat in his *History of Pottery*, is a superb *Cologne* ware canette with designs and ornaments in relief; nothing less resembles the real *Jacoba* than the specimen there given, which is nearly two centuries later in date.

BEILEN, near Assen, Holland. There is a soup tureen in the Musée de Cluny, No. 3028, which bears the name of C. Jacobus Hennekens, dated 1717. It is of fayence, decorated with escutcheons of arms and the Imperial eagle, and

covered with Dutch inscriptions. The cover is ornamented with lions and heraldic emblems in relief, and inscribed "*Ghemaect tot Beile;*" made at Beilen. Within is a long Latin legend and an unicorn, a stag and a peacock.

The village of Beilen has been successfully inhabited by their progenitors the Huns, the Frieslanders, and the Saxons, and there still remain tombs or cairns formed of heaps of stones, in which are found pottery, arms, and household utensils. These are known by the name of "Hunnenbedden" (beds of the Huns). M. Demmin, from whose account this is taken, had not been able to trace the early history of the pottery on the spot itself, the archives having been destroyed in the XVIIIth Century.

*Ghemaect tot Beile*  
C. Jacobus Hennekens,  
anno 1717.  
and inside  
Beile C. I. + H.

**GOGGINGEN**, near Augsburg. Established *circa* 1750. Fayence with stanniferous enamel. It is usually decorated in blue with flowers, leaves and ornaments, something in the style of Moustiers. Signed at length. Several examples in the Collection of the Historic Society at Augsburg.



**POPPLES DORF**, near Bonn. M. L. Wessel, manufacturer of fayence and porcelain. Mark stamped. An anchor is sometimes found on the fayence of Mettlach (Prussia) with the name in full.

**LAUENSTEIN**, near Coblenz. Established about 1760. The *grès* or stoneware of grey and blue, ornamented with flowers and other ornaments in incuse patterns, graved on the surface. is still made in large quantities, and is carried by the Rhine boats to the markets in Holland where it meets with a ready sale, There were also manufactories of *grès* in the vicinity of Coblenz, at Niederfell, Langerwche and Vallendar, still existing towards the end of the last Century, specimens of which are in the Sèvres Museum, acquired in 1809.

**METTLACH** (Rhenish Prussia). A modern *fabrique* by M. Villerot; *grès* with *platinée* ornaments. Examples with the Sèvres Museum.

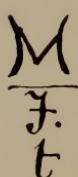
**METTLACH**. M. Boch-Buschmann, maker of fine fayence (painted and printed), and various descriptions of stoneware called "*Hart-steingut, Porcelain steingut*," &c.; they sent specimens to the Sèvres Museum in 1837.

**METTLACH**. There is a manufactory of *grès* still carried on by Messrs. Villeroy and Boch, who sent specimens to the Paris Exposition in 1867, which is probably the same as those just mentioned.

**HUBERTSBERG**, in Saxony. 1784. The Count Marcolini established a manufactory of earthenware with salt glaze, in the character of English pottery; where Wedgwood was also imitated.

DRYHAUSEN, near Marburg, in Hesse. There were manufactories here from the XVth Century to the XIXth Century for the *grès* or stoneware, but we have no particulars respecting them. The Hessian wares were largely imported into England in the XVIth, XVIIth and XVIIIth Centuries.

SCHRAMBERG (Wurtemburg). A manufactory of fine fayence, specimens of which (a cup and saucer) are in the Sèvres Museum, acquired in 1836; printed in colours, with a view of the manufactory and the town of Schramberg in the Black Forest.



HÖCHST, near Mayence, Enamelled fayence was made here in the beginning of the XVIIIth Century, about 1720. Founded by Geltz, of Frankfort. The mark is a wheel. The arms of the Electoral See being,—*gules* a wheel with six spokes *argent*, first assumed by Wittigis, Archbishop of Mayence, who was the son of a wheelwright.

HÖCHST. The original manufactory ceased in 1794, but a potter named Dahl subsequently established one in the vicinity, using as his mark the wheel and letter D. There are two figures of characters from Schiller's plays with this mark in Mr. C. W. Reynolds' Collection.

MAYENCE. Fayence of the XVIIIth Century, painted with flowers, fine colouring.

MEISSEN, near Dresden. This mark is found on pottery of the beginning of the XVIIth Century, about 1704. It was formerly called "the red pottery of Dresden," and the mark impressed, is often found on tea-pots of this ware.

Pinkit H. Kiegel  
Arnstadt d: 9 Maij  
. 1775.



H or H or H

H  
ff 872

A.N.



MARBURG (Hesse). There was a pottery here in the XVIth Century, which has been continued to the present day. The later specimens are terra cotta, with lead glaze, having patterns of coloured earths laid on in relief or encrusted, which although very effective are produced at a very cheap rate. Conrad Amenhauser, the potter, has issued some pretty models.

ARNSTADT (Gotha). Established about the middle of the XVIIth Century, where porcelain was also subsequently made. This inscription is on a fayence jug, painted in blue *camaieu*, with St. George and the Dragon, coloured flowers on the sides, purple and green check border at top. In the Collection of the Rev. T. Staniforth, Storrs, Windermere.

ARNSTADT (Gotha). This mark of two pipes crossed has been assigned to this place by Marryat.

FRANKENTHAL. Founded by Hanung in 1753. Some pottery was made here, as well as at Strasbourg, although the manufactory was established for porcelain; it was coarse, and generally decorated with flowers, called "Poterie du Rhin." The last mark has the F, for Frankenthal, and a number, relating, perhaps, to the pattern.

ALTENROLHAU, near Carlsbad. A manufactory, conducted by A. Nowotny. The mark impressed. Some specimens presented to the Sèvres Museum in 1836.

MORAVIA (Frain). Besides the usual stamp, the ornamented pieces have an anchor, ribbon, and leaves in colour.

TEINITZ (Bohemia). A small town and castle, with a fine menagerie and convent belonging to Count Trautmansdof, under whose protection this manufactory is carried on by a potter named Welby; we do not know the date of its establishment. This mark is stamped underneath a fine fayence plate, very well painted in bistre *camaieu*, with the Discovery of Calisto by Diana, an elegant border in grey, with alternate square and oval white medallions of richly gilt designs. The gliding of this specimen equals that of Vienna, which it closely resembles. Date about 1800. In the Collection of the Rev. T. Staniforth, Storrs, Windermere.

A. F.  
1687.

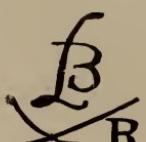
m.9.b.  
1762



A.D.W.



B. L.



GERMANY. Unknown mark. On a fayence plate in the Collection of M. Perillieu, of Paris.

GERMANY. Unknown mark. On a fayence scent vase in the Saxon style, painted in colours.

GERMANY. Unknown mark. Fayence of a German *fabrique*.

ANDENNES (Namur). A. D. Vander Waert. Services; the mark impressed. Sèvres Museum, presented in 1809.

ANDENNES (Namur). B. Lammens and Co. Impressed on fine enamelled fayence tea services. Presented to the Sèvres Museum in 1809.

LUXEMBURG. Established at Sept Fontaines, about 1806, by M. Boch. Plates, vases, figures, &c. Sèvres Museum.

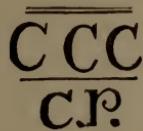
LUXEMBURG. M. Boch. Some specimens in the Sèvres Museum, presented in 1809.



LUXEMBURG. M. Boch. Painted in violet on a figure of a boy; in Mr. C. W. Reynolds's Collection.

TOURNAY (Doornix). 1696. There was a manufactory of fayence existing here before the year 1696; allusion is made to it in a document among the Archives of Lille. Jacques Feburier petitions for permission to establish a *fabrique* of ware “*à la façon d'Hollande*,” and of much finer quality than that of Tournay; this is all the information I have been able to obtain.

TERVUEREN, near Brussels. A manufactory of fayence was established here about 1720, under the protection of the Duke Charles IV. of Lorraine, Austrian Governor of the Pays Bas. An authentic specimen is in the Museum of the Porte de Halle, at Brussels, a vase ornamented with garlands of flowers in relief, and the arms of Charles of Lorraine; marked under the foot as in the margin.



BELGIUM. Manufacture unknown. XVIth Century. Terra cotta without glaze, Dutch or Flemish. We must not omit to mention some ornamental red terra cotta bricks used formerly in the construction of the large chimney pieces of the XVIth and XVIIth Centuries.

The ornamentation is in relief on one side only, of subjects from Scripture history, and armorial bearings, chiefly of Dutch and Flemish origin; Renaissance ornaments, and designs for borders, of continuous patterns. Three of these, in the author's possession, selected from upwards of a hundred, which came from an old house at Ipswich, called Cardinal Wolsey's Palace, have The Story of Susanna, Soldiers marching, and medallions of classical busts; these measure—length  $5\frac{1}{2}$  by  $3\frac{3}{4}$ , and are  $2\frac{1}{4}$  in. thick. Two others, in M. Demmin's Collection, are dated 1578 and 1598, and bear the arms of Philip II., son of Charles V., from a palace he occupied near Bruges. In the

Cluny Museum is one similar, semi-circular, bearing the arms of Holland, Zetland, and Friesland, dated 1575.

There is a Flemish Renaissance chimney piece in the S. Kensington Museum, which cost £110. It came from an old house at Antwerp ; the back of the fire-place is constructed of 168 bricks, with various scriptural subjects in relief ; on the top is a large triangular headed brick with the arms of Charles V., the motto " PLUS OLTRE," and the date 1532.

UTRECHT. Fayence with stanniferous enamel. A manufactory of tiles, "carreaux de revêtement," decorated in blue or violet *en camaïeu*, was founded in the XVIIth Century, and carried on by the following proprietors in succession :

- 1760. The founder, Albertus Prince.
- 1798. Hendrick Jacob Kraane-Pook and Gerrit Bruyn.
- 1823. Hendrick Jacob Paul Bruyn and Pieter Ambrose Bert.
- 1824. Baudewyn and Jacob Van der Mandere.
- 1839. Baudewyn Jacob Van der Mandere, David Hendrick, and Francis-cus Marinus Royaards.
- 1844. The Brothers Royaards and Hendrick Camerlingh.

The manufactory was closed in 1855, having worked with two kilns and about fifty workmen ; they imitated the ancient tiles of Delft, and, having no mark, they are often sold for real Delft. There are still two manufactories at the Hallsteig Barrier, one belonging to M. Ravenstein, the other to M. Schillemans, for making tiles in imitation of Delft.

LILLE. Fayence, 1696. There are documents in the municipal archives of Lille which prove the existence of a manufactory here in the year 1696. It was founded by Jacques Feburier of Tournay and Jean Bossu of Ghent, the first a modeller of twelve years' experience, the second was a painter of fayence for twenty years. By the petition they promise to make ware *à la façon d'Hollande*, and of much finer quality than that made at Tournay. Jacques Feburier died in 1729, and the manufactory was carried on by the Veuve Feburier and her son-in-law, François Boussemart. It was at this time in a very flourishing state, and they were anxious to obtain Royal patronage. We quote the following extract, as it alludes to two

other Royal establishments of which we have as yet no further information; the document commences by stating that the manufactory is “*sans contredit la plus importante du Royaume*,” and “*ils ont lieu d'esperer que sa Majesté ne leur refusera pas la grace de l'eriger en Manufacture Royale, comme elle a erigé celle établie à Bordeaux par Jacques Hustin et celle fondée à Montpellier par Jacques Ollivier.*” In 1732 we find they had three kilns for baking fayence, making every year 1,287,600 pieces. In 1776 M. Boussemart's manufactory employed sixty workmen, and at his death, in 1778, he was succeeded by M. Petit.

The second important manufactory of fayence was established in 1711, by Barthélémy Dorez and Pierre Pelissier, for the manufacture of fayence and porcelain. It continued in active work for nearly a century, but the products, like those of Feburier and Boussemart, cannot be identified, owing to the absence of the marks of the *fabriques*. The decorations were principally in the style of Delft, Chinese patterns, and frequently similar to those of the South of France. The manufactory was carried on by the children of Barthélémy Dorez, Claude and François Louis, who subsequently left Lille to establish a *fabrique de faïence* at Valenciennes. About 1748, a grandson, Nicolas Alexis Dorez, was proprietor. Between 1750 and 1755 it became the property of Messrs. Hereng and Boussemart, and in 1786 it was ceded to Hubert François Lefebvre, who continued the works until about 1801.

A third fayence manufactory was founded in 1740 by J. Masquelier, who was formerly a maker of Dutch tiles, but he also made fine fayence. This appears to have been carried on in the same family until 1827, when it altogether ceased.

A fourth was established in 1774 by M. Chanou, who made “*ouvrages de terres brunes appelées terres de St. Esprit à la façon d'Angleterre et du Languedoc*,” but we do not know how long it lasted.

A fifth appears by another document to have been established for the manufacture of fayence stoves by a person

named Heringle, in 1758; he was a native of Strasbourg, and had worked seven consecutive years at the "Manufacture Royale de la terre d'Angleterre à Paris."

A sixth manufactory was originated by an Englishman, named William Clarke, in 1773, for earthenware *façon d'Angleterre*. The document states that he was "*natif de Newascle (Newcastle) en Angleterre, disant, qu'il possède le secret d'une espèce de faïence qui ne se fait qu'en Angleterre, qui est à peu près aussi belle que la porcelaine et qui a la propriété de résister au feu sans se fêler, que la terre de cette fayence se trouve dans le royaume même, à portée de cette province.*" Authorisation was accorded in March, 1773.

LILLE. A Delft ware painted female figure of the XVII<sup>th</sup> Century, in Oriental costume, seated on four bales of merchandize (one of them having the name I. SPEDER, the others the initials only), was bought at Lille, and believed to have been made there; now in the Collection of Mr. C. W. Reynolds.

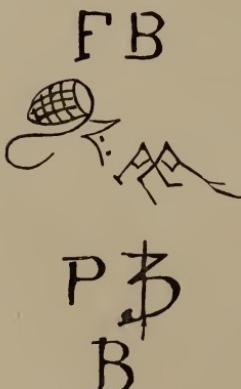
Fecit IACOBUS FEBVRIER  
Insulis in Flandria,  
Anno 1716.  
  
Pinxit MARIA STEPHANUS  
BORNE Anno 1716.

LILLE. Jacques Feburier. These marks occur on a portative altar in the Sèvres Museum, decorated in blue *camaieu*, altogether in the Dutch style. The name of the Borne family as ceramists seems to have been well known; it occurs both at Rouen and Nevers.

LILLE. This mark is on a plate painted in blue *camaieu*, in the style of Rouen. The initials are of François Boussemart, son-in-law of Jacques Feburier.

This mark, probably of a painter, is underneath the F. B. given above.

LILLE. Another mark on a plate of blue *camaieu*, of the Rouen design, attributed to Boussemart.



N : A  
DOREZ  
1748.

Lace-makers. It is of elegant form, with twisted handles. In the front, surrounded by scrolls, is a medallion representing a woman seated, making lace on a pillow, a child by her side. In M. Jules Houdoy's possession.

*Lille 1768.*

CAMBRAY.

LILLE. This mark is attributed to Masquelier, son-in-law and successor of Lefèvre; on a plate, painted in blue *camaieu*.

LILLE. On an earthenware salt cellar, painted with a blue bird in the centre and flowers, marked underneath in blue, and attributed to this manufactory. Mr. C. W. Reynolds's Collection.

LILLE. Nicolas Alexis Dorez, a grandson of the founder Barthélémy. The name occurs underneath a large vase intended as a present to an Association of

LILLE. This mark is on a tea service with polychrome decoration; in the possession of M. Leveel of Paris; marked under the cover, and probably belongs to the manufacture of M. Masquelier.

LILLE. The name of a painter who worked in the manufactory of Masquelier; it occurs on a bowl of similar decoration, in M. Houdoy's possession.

AMSTERDAM. A German Jew, of Breslau, named Hartog, known by the adopted name of Hartog Van Laun (maker of the *planetarium* described by Professor Van Swinden, and purchased by the Society *Felix Meritis* in Amsterdam), in conjunction with another named Brandeis, established a manufactory of fayence about 1780, at "Flacke-feld, near the Gate of Weesp, at Amsterdam.\* It ceased about 1785. The ware

\* A correspondent in the *Navorscher* (S. J. Mulder) says that the pottery of Messrs. Brandeis and H. Van Laun was at HARNHEM, in Holland, but we have given M. Demmin's attribution, as placed in the first edition.

is heavy, not very artistic, and usually in blue *camaieu* decorations. A piece, given by a son of Brandeis to M. Demmin, bears this mark. M. Brandeis has still at his residence, 419, Rapenburger Straat, several pieces of the ware made here. Mr. C. W. Reynolds has a fruit dish, painted in lilac *camaieu* with peasants dancing, with this mark of chanticleer proclaiming the dawn.



OVERTOOM. A manufactory of fine fayence was established in 1754 in the parish of Amstelveen, near Amsterdam, in a theatre where French performances were formerly given. The Barons Van Haeren and Van Palland were the proprietors, Ariel Blankers director, and Wollen Tusnig modeller. The constructions were called Blankenburg, after the director's name. The fayence, though rather heavy, was of a fine white enamel, very hard, and of good forms; besides table and tea services, they made some pretty groups of birds, modelled from nature, statuettes, vases, &c. They are now very scarce, as the works were limited. It ceased in 1764, having lasted only ten years; no mark is known. The machinery and materials were bought by the Count Van Gronsfeld, who removed the manufactory to Weesp.

GABERIL VENGOBECHEA  
HOUDA.

HOUZA (North Holland). Gaberil Vengobechea. This mark is on some fayence plates with coarsely-painted violet scrolls. The mark stamped. There are three triple cockspur marks round the border underneath. In the author's possession.

*Johann Otto Leßel*  
*Sculpsit et Pinxit.*  
*Hamburg Mensis*  
*Januarij Anno 1756*

HAMBURG. Probably made at Delft, and painted only at Hamburg. The name of this artist occurs on a four-sided tea caddy, artistically painted in blue, with figures of lovers and rococo scrolls, gilt borders. Burn Collection.

DELFTE, a town between the Hague and Rotterdam, was celebrated for its pottery at a very early period, Haydn (*Dictionary of Dates*) says as early as 1310, but we have no authentic record of its importation into England before the reign of Henri IV. It was probably about the time of the introduction of Chinese porcelain into Europe that the Delft potteries sprang into active existence, although the art was known there long before, and no examples of an earlier date than 1530 have been preserved, or rather can with certainty be identified.

Savary des Bruslons, about the year 1723 (*Dictionnaire Universel de Commerce*) writes, "Les plus belles faïences qui se fassent en France sont celles de Nevers, Rouen et St. Cloud, mais elles n'approchent ni pour les dessins, ni pour la finesse, ni pour l'émail de celles d'Hollande." The Delft plates and dishes have always narrow edges or borders, like those of Rouen, Strasbourg, Lille, Moustiers and Marseilles, very seldom scalloped and never ornamented on the backs.

It may be observed in Delft as well as in the fayence of other countries, that tea and coffee services, such as tea pots, coffee pots, canisters, or cups and saucers, are never found of an earlier date than towards the end of the XVIIth or beginning of the XVIIIth Centuries. In England tea and coffee, although known (through its introduction by the Dutch East India Company) as early as 1610—1620, was not used as a beverage until the reign of Charles II. Samuel Pepys in his Diary, September 25th, 1661, says, "I sent for a cup of tea (a Chinese drink) of which I had never drunk before." In 1666, the price of tea was sixty shillings a pound.

The forms of the Delft ware are very varied; amongst other curious efforts of the potters, they have produced musical instruments. There are four fayence violins extant, all painted in blue *camaieu*, with figures in Dutch costume of the XVIIIth Century, dancing and singing, musicians and kermes scenes, in the manner of Gerard Lairesse, with cupids, and renaissance ornaments as borders. According to a tradition these violins were made at Delft, by a celebrated modeller, on the occasion of the marriage of his master's four daughters to

four young painters, all celebrated on the same day, and on which occasion the painters, modellers, potters and turners of the establishment, opened the ball, the four bridegrooms playing their violins, and many others accompanying them on musical instruments of the same fragile material, made by themselves. The brides preserved in their respective families, from generation to generation, these four instruments, which had all been painted by the four sons-in-law of the potter. These violins are in the possession of M. Pottier, of Rouen; M. Van Romondt, of Utrecht; M. Demmin, of Paris; and at the Conservatoire de Musique, Paris; they have furnished M. Champfleury (himself a collector) with a subject for a novel, entitled "Le Violon de Faïence."

Some specimens of Delft ware, representing fruit, fish, &c., like that of Nuremberg, bear the date 1540, and the style was introduced into Holland from thence. Many of the early Delft pieces have German inscriptions; one was found at Middleburgh, dated 1546. Towards the middle of the XVIIth Century, there were nearly fifty manufactories of pottery in operation at Delft, employing more than a fourth part of the entire population, (about 7000 persons), and this was the most flourishing period of its existence. In the middle of the XVIIIth Century they were reduced to twenty-four, yet making a considerable quantity of pottery. A list of these will be found in the following pages, taken by M. Demmin, from the registry of the Hotel de Ville for the year 1764, describing the names of the potters, their marks or monograms, and the signs by which their manufactories were known, forming a most interesting addition to the scanty information hitherto collected respecting the Delft potteries. Unfortunately the archives of the city were nearly all destroyed by two great fires which occurred there in 1536 and in 1628, and those that are left contain nothing concerning the early manufactories of pottery. At the present day, of all this number of potteries only one remains, and its productions are of a very inferior character, being a yellowish pipedclay, devoid of any attempt at ornamentation. Fine specimens of ancient delft are be-

coming very scarce. The decorated pieces of Ter Himpelen, although rarely signed, are much prized; he painted Fairs and Marine subjects, on square plaques, about the year 1650. So also are those of Piet Viseer, about 1750, a celebrated colourist; and of Van Dommelaar, in 1580, who painted Chinese landscapes, dragons, trees, butterflies, &c. in gold, red, and yellow, which are now very precious. Ter Fehn, 1590, a sculptor, produced statuettes, cupids, and mythological figures, very much of the Della Robbia character. Jan Asselyn, surnamed Krabbetje (little crab), a painter, born at Antwerp in 1610, painted landscapes, generally in blue, on plaques. Abraham Verboom, who flourished about 1680, painted at Delft, landscapes, &c. on plaques.

The following are among the most celebrated pieces of this ware extant:—A large painting on fayence, in a cabaret of the village of Lekkerkerk, near Schonhoven; it is 8 feet high, and represents the famous giant of that name, a countryman of enormous height, in the beginning of the XVIIth Century. In the Museum at La Hague are two fine plaques, about 3 feet long, painted by Ter Himpelen, after designs by Wouvermans and Berghem. At the Château de la Favorite, at Baden Baden, is a complete service of delft, given by the King of Holland. A cabinet in the Château de Rambouillet, is entirely covered with tiles of Delft ware; and there are also some fine specimens at Hampton Court.

Most of the marks on the list which follows are given on the authority of M. Demmin (*Guide de l'Amateur de Faïence et Porcelaines*, Paris, 1861).

#### XVIth AND XVIIth CENTURIES.

**D.V.X.I.**

Unknown. Marked in blue. Chinese designs in blue.

**A**

Unknown. Marked in blue. Chinese designs in blue.

**D**

Unknown. Marked in gold. Early gilding.

Unknown. Marked in gold.

Unknown. Marked in red. Japanese designs in colours and gold.

Unknown. Chinese designs, in blue.

Unknown. Shaped pieces, as salt cellars, jugs, pepper castors, small pots, &c., with and without gilding, and finely decorated pieces in blue *camaieu*.

Unknown. Japanese designs in colours.

Unknown. Japanese designs.

SUTER VAN DER EVEN, with numbers. Chinese designs on jugs, flagons, &c. of fine enamel, well painted in blue *camaieu*.

SAMUEL PIET ROERDER. Pitchers, &c., painted in bright colours.

Unknown. Marked in red. Canettes, &c. Landscapes.

MARTIN CAROLUS, letters crowned. Plates like the Castelli ware.

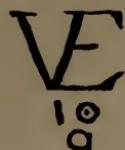
Unknown. Canettes, &c. Blue festoons, &c., on white ground.

Unknown. Canettes, &c. Chinese polychrome.

Unknown. Shaped pieces. Red and gold.

Unknown. Shaped pieces. Polychrome; ducks, pikes, &c. on the covers.

JEAN BROUWER. Shaped pieces. Arabesques, &c. blue *en camaieu*.



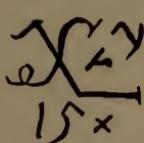
On a large tureen, scalloped rim, painted in blue, with medallions of landscapes and figures. In possession of Mr. Hailstone of Horton Hall.



DELFT. Mark unknown. The date 1629. Painted in polychrome in the Oriental style.



DELFT. On oblong and octagonal plates, painted in blue *camaieu*, in the Chinese style.

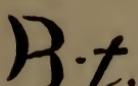


Attributed to Suter Van der Even; on pitchers, flagons and bottles, painted in blue *camaieu*, or blue and brown, in the Chinese style.

Cornelius Zachtleven, born at Rotterdam 1612, died 1690. M. de Vilestreux of the Hague has two oval plaques with polychrome borders; subjects sketched in violet *en camaieu*, of two men, in the style of Teniers, one holding a scroll, on which is Zachtleven's name.



Unknown. Plates, &c., in imitation of Faenza.



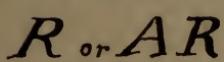
BERGHEM. Table services, jugs, &c., with landscapes.



Unknown. Dishes, with birds and foliage.



Unknown. Landscapes and figures temp. Louis XIV.



Unknown. Marked in red, Japanese pattern, in blue.



Unknown. French and Dutch designs.



Unknown. Services, jugs, &c.; red decorations.

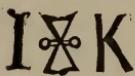
MARKS OF POTTERS DEPOSITED IN THE HOTEL  
DE VILLE IN 1680.



CORNELIUS KEYSER,  
JACOBUS PYNAKER,  
ADRIAN PYNAKER, } Associated  
Potters.



The mark of G. K. LEVNOVEN, potter.



The mark of JAN JAN Z. GULICH,  
potter.



The mark of MARTINUS GAUDA.

I:D:P  
1698

On a square canister, the ground painted with blue flowers, figures and interiors; on the sides Justice and Plenty in blue *camaieu*. Mr. Reynolds' Coll.

180

On two pitchers and covers, of elegant form, surmounted by a parrot eating fruit, with ornaments in relief, painted in blue *camaieu*, with arabesques and medallions, one with the bust of William V, Stadholder of Holland, who reigned 1751, the other that of his wife.

Unknown. Plates, blue, *en camaieu*, also on a plateau.

TURNER.



TURNER. Costume figures, and religious subjects.

The mark of ISAAC BROUWER, potter.

THE FOLLOWING MARKS WERE DEPOSITED IN THE  
HOTEL DE VILLE IN 1764.

*A.K.\**

A. KIEL. *De Sterre* (the star).

*I.D.M.*

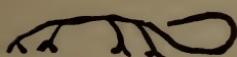
JACOBUS DE MELDE. *De Pauw* (the peacock.)

*I.D.A.*

JOHANNES DEN APPEL. *De Vergulde Boot* (the gilt boot).

*D V D . D*

VAN DER DOES. *De Roos* (the rose).



LAMBERTUS SANDENUS. *De Klauw* (the griffin).

*WD*

VAN DER DOES. *De drie Klokkens* (the three bells),

*I.T.D.*

DEXTRA. *De griekse A* (the Greek A).

*I.H.D*

JACOBUS HALDERUS ADRAIENS. The same.

*Hooren.*

HENDRICK VON HOOREN. *De drie porcelaine Tonnen* (the three barrels of porcelain.)

*MP*

PIETER PARE. *De mataale pot* (the metal pot.)

*W.V.D.B.*

PIERRE VAN DER BRIEL. *T' Fortuy'n* (Fortune).

*RN*

PIETER VAN MARUM. *De Romyn* (the Roman).

*K*

JAN VAN DER KLOOT.

*E.B.S.*

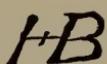
PIERRE JAN VAN DER HAGEN. *T' Jonge Morians Hoft* (the young negro's head).

*A.V.S.*

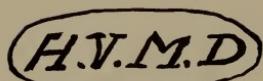
GEERTRUG VERSTELLE. *De oude Morians Hoft* (the old negro's head.)



JUSTUS BROUWER. *De Byl* (the hatchet). This mark is well known. Both fine and coarse ware were produced here.\*



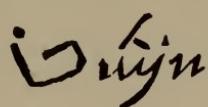
HUGO BROUWER. *De drie Flesges* (the three bottles).



HENDRIK VAN MIDDELDYK. *T'hart* (the heart).



AN PENNIS. *De twee Scheepjes* (the two ships).



JOHANNES VAN DUYEN. *De porcelyn Schotel* (the porcelain plate). This mark is on a vase, in the possession of Mrs. Alexander of Coleraine.

*De Blompot.*



P. VERBURG. *De veegolde Blompot* (the gilt flower pot).

*D.S.K.*

PIETER JAN DOONNE. *De porcelyn Fles* (the porcelain bottle).

*P. Viseer  
1769*

TOMAS SPAANDINCK. *De twee Schenk-kannen* (the two cans).

PIET VISEER. *De Kunstenaar* (the artist). The finest colours known; his pieces are rare.

*G'DG  
1779*

Unknown. On oblong and octagonal plates, painted in blue *camaieu*.

*D.M*

Unknown. Shaped pieces. Blue monochrome.

*I.G.V  
1768*

Unknown. Shaped pieces. Blue monochrome.

\* A set of twelve plates and twelve dishes, painted in blue, with figures illustrating the months of the year. Another set of twelve plates, illustrating the Herring Fishery; and another set, of the Whale Fisheries in Greenland, were in the possession of Mr. Hailstone, of Horton Hall; all marked with the hatchet.

**K**

Unknown. Canettes, &c. Blue monochrome. Marked in blue.

**Z/180**

Unknown. Marked in blue. Jugs, &c. Blue monochrome.

**S.J.8.**  
**\***

Unknown. Marked in blue. Jugs, &c. Blue monochrome.

**J.V.L.**  
**1773**

Unknown. Plaques. Blue *en camaieu*, coloured borders.

**L.P.K**

Unknown. Marked in blue. Dishes and covers, fruit handles.

**A VH**  
**D 7 M**  
**Z D**  
**1773**

Unknown. Marked in blue. On a plaque, in imitation of a cage of canary birds.

**AB**  
**ANNO**  
**1774**

Unknown. Canettes, with figures and foliage, flowers, &c.

**C.D.G.**

Unknown. Triangular plateau. Blue Chinese designs.

**W P**

Unknown. Triangular plateau. Blue *en camaieu*.

**AK**

Unknown. Triangular plateau. Chinese designs.

**D RW**

On a plate, of Chinese design.

**B F S**

On a dish, with festooned border, also on a tea service.

**H v S**  
**1781**

On a dish, blue; Flight into Egypt.

**V 18 \***

On compotiers, in form of fruits, and on plates, in blue *camaieu* and Chinese patterns.

**D  
18**

On a plate, painted in blue *en camaieu*.

**W**

On a dish, with figures in blue, coats of arms, and cupids, coloured border.

**V H**

On a dish, painted in colours.

**H.**

On a canette or jug, in blue *en camaieu*.

**A K**

On a tea canister, in blue *en camaieu*.

**E**

On a large and very fine plate; well-finished designs in blue *camaieu*.

**W.D.**

A crocus pot, in form of a fish, blue designs.

**B P**

Canette or jug, in blue *camaieu*.

**I G**

Canette or jug, in blue *camaieu*.

**D**

On a tureen and plate; blue dragons. Chinese patterns.

Unknown. The monogram A.I.K. On dinner services, artistically painted, arabesque borders, birds and flowers in the centre.

**M.Q.**

On a plate, of blue decoration, of the decadence.

**L.P Kum**

On plates of old Delft, polychrome designs.

**R.T.C**

On a butter dish, forming a bundle of asparagus on a plate.

**A.I.1663.**

On a plaque, in blue *en camaieu*; The Last Supper.

**S M. 1725.**

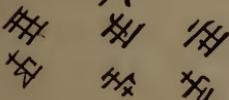
On a canette (*stortenbeker*), in blue *en camaieu*, with “*Looft. Godt. boven alle*” (Love God above all).



On a set of vases, painted with flowers, &c.



This mark is frequently found upon blue and yellow jugs of the XVIIth Century.

**H: S. J**

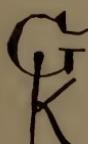
This mark of the initials H. S. T. R., with six crossed ornaments underneath, is met with on tea canisters in the old Japan style; the pieces are of the end of the XVIIth Century.



This mark is found upon plates in blue *camaieu*,—Chinese designs, of the XVIIth Century,—given by Demmin.



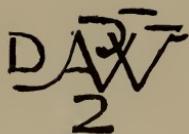
This mark occurs on Delft jars and bottles of the XVIIth Century, in blue, in imitation of Oriental. The same letters are on a bowl, with blue birds and flowers, numbered 10. Various numbers are found, indicating the patterns.



On the bottom of a vase of the XVIIth Century, 2 feet high, in blue, with foliage and birds. In the possession of Mr. Thomas Paradise.

1763  
Z  
4

On an enamelled fayence plaque, painted in colours with flowers and a cock, in the Oriental style. S. Kensington Museum.



*J. Dam.*



*I Kuwzt  
1775*

*A almes  
1731*

*Johann Theobald Frantz  
1724*

This mark is on two ewers, painted in imitation of Nevers ware, of a brilliant *bleu de Perse* glaze (but not so intense a colour), with white flowers; in the S. Kensington Museum; another in the Sèvres Museum.

A tea canister, decorated in blue *camaieu*, is thus marked.

This mark occurs on a basin and ewer of Delft ware, with blue *camaieu* figures and landscapes, signed "Roos."

This mark is given by M. Demmin from a very pretty canette, with Chinese decorations, blue and gold.

On a very fine tea canister, decorated in red and gold, of the best quality.

On a small bust of William III., King of England and Stadholder of Holland, with an ermine mantle and a crown on his head, well modelled, decorated in blue *camaieu*.

On a plaque, painted in blue *camaieu*, representing an Inundation at Scheveningen, inscribed, 15 November, 1775, "*De Overstroming voor Scheveningen.*" In the Queen of Holland's possession.

AALMES, ceramic painter. A plateau, belonging to a cabaret, painted with a Dutch drinking scene, is marked thus. In the Collection of M. de Vilestreux, at the Hague.

JOHN THEOBALD FRANTZ. On a large plaque, with a bust of St. Peter painted in blue. S. Kensington Museum. The mark at the back, in blue.

*Heindering Waanders*  
1781

R  
R-I  
1765

HDX  
13  
11

R

H  
12  
30

8  

---

S

PDWT  
1700

PVM  
36

HEINDERING WAANDERS was a potter at Delft. His name occurs on a money box, painted in blue *camaiou*, with ornaments in yellow, signed on the foot. In the Collection of M. Demmin.

On a plate, decorated with Chinese landscapes, in blue. In S. Kensington Museum.

On a coffee pot, with Chinese figures outlined in blue, embossed with rococo scrolls. *Circa* 1760. In the possession of Mr. Hailstone, Horton Hall.

On plates, painted with flowers in yellow and green.

This mark is on a pair of bouquétières, painted with cupids and flowers, in blue and red. We have not seen it, but it appears rather to belong to J. Hanung and not to Delft.

On a pair of candlesticks, a Chinese seated figure on the base, with a stag; flowers in relief; scalloped feet.

On a large dish, painted in blue with the view of a village and a fair, with numerous figures drinking, dancing, fighting, &c. In the possession of Mr. Hailstone, Horton Hall.

This mark, in blue, is on a pair of jars, painted with Chinese figures, &c., in orange, green, blue, and brown; 18 in. high. In the possession of Mr. Whitemay, of Newton Abbot, Devon.



## ORIENTAL PORCELAIN.

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### Chinese.

N giving the Marks on Chinese porcelain we must own our obligations to that eminent scholar M. Stanislas Jullien, who has thrown a great deal of light upon the early history of Oriental porcelain by his translation of a Chinese history of the Imperial Manufactory of *King-te-tchin*, which is prefaced by a valuable introductory essay on the subject, with extracts from other Chinese authors. M. Stanislas Jullien is of opinion that the porcelain of China was made about 185 B.C. The Chinese have historical annals from the remotest period of antiquity; the first notice they have of pottery is, that it was invented in the reign of the Emperor *Hoang-ti*, in the year 2698 before the Christian era; but porcelain was first invented under the Han dynasty, between 185 and 80 B.C., or 1600 years before it was known to the western nations of the globe. Its progress was at first slow, but, from the patronage of succeeding Emperors, it gradually increased.

The word “*pourcelaine*” has existed in the French language since the XIVth Century, consequently long before the introduction of china ware into Europe; the word was applied formerly to the calcareous concretion which lines the interior of marine shells, which we call *mother-of-pearl*. In the inventories of the XIVth, XVth, and XVIth Centuries the word *pourcelaine* has this signification, and certainly does not apply to porcelain in our acceptation of the term. This appellation

was probably given to the ware by the Portuguese, in the beginning of the XVIth Century, from its similarity to these marine shells, and is derived from “*porcellana*,” a word which they apply to cowrie shells, either because it conveyed a good idea of their milky white, glossy, and translucent appearance, or perhaps they may have imagined that the ware was actually made from a composition of those very shells; in fact this was a very general impression at that time, for Edoardo Barbosa, who died 1576, says that it was made from marine shells and egg shells buried in the earth for eighty or a hundred years. Jerome Cardan and Scaliger both state that such was the method of making porcelain adopted by the Chinese. They kept the composition of porcelain a profound secret, and endeavoured to deceive foreigners by all manner of wonderful tales.

There are numerous manufactories of porcelain in China, M. Stanislas Jullien enumerates fifty-six, but the principal establishment is that of *King-te-tchin*. This was established as early as the VIth Century, and was then known as *Nantchang-tchin*; but its great importance dates from the time of the Imperial patronage accorded to it in the *King-te* period, when it was called *King-te-tchin*, or the borough of King-te; this was in A.D. 1004. The Père d'Entrecalles, a Jesuit, who went into China to establish Missions in many of the provinces, collected some valuable details of the manufacture of porcelain. These he fully describes in a letter to Père Orry in Paris, in 1712, accompanied by specimens of the two principal ingredients, *kaolin*\* and *petuntse*. He visited the Imperial manufactory, and gives the following interesting account:—“*King-te-tchin* wants only to be surrounded by walls to deserve the name of a city, and will bear comparison with the largest and most populous cities of China. There are eighteen thousand families, and more than a million of

\* *Kaolin* is the name of a native earth found in China, answering to our china clay; *petuntse* is a siliceous stone found also in China, answering to our Cornish granite. The word *kaolin* is said to be derived from *kaou-ling* (lofty ridge), the name of a hill where some of the material is found.

souls. It is situated on the bank of a fine river. The expense of procuring materials is very considerable, for everything consumed here has to be brought a great distance,—even the wood for the furnaces has to be taken a hundred leagues; provisions also are very dear; yet numerous poor families find employment who could not subsist in the neighbouring towns. The young and the old, the lame and the blind, all find work, at which they can earn a livelihood by grinding colours or otherwise." "Formerly," says the *History of Feou-liang*, "there were only three hundred furnaces, now there are nearly three thousand." *King-te-chin* is situated in a vast plain, surrounded by high mountains from which issue two rivers, flowing into each other, and form a wide open basin. Here are seen two or three rows of boats, tied together stem and stern; these are employed either in ascending the river for materials, or in descending it to take the porcelain to *Iao-tcheou*.

It is astonishing that in so densely populated a place,—so abounding in riches, so much property, and such an infinity of vessels,—not surrounded by walls, that it should be governed by only one Mandarin, without the least disorder. But the police is excellent; each street is superintended by one or more officers according to its length, and each officer has ten subalterns, who each take ten houses under their especial charge; if they do not keep strict watch the bastinado is liberally applied. The streets are barricaded, and few, if any, strangers are allowed to sleep in *King-te-tchin*, but must retire to their boats, unless they can find some well-known inhabitant to be answerable for their honesty and good conduct.

Lord Macartney, Ambassador to the Emperor of China in 1792-4, says that not far from the route taken by the English on their way to Canton, there was an unwalled city called *Kin-te-Chin*, where three thousand furnaces for the baking of porcelain existed, all lighted at the same time, which at night presented the appearance of a town on fire.

After reading the foregoing account of the grand centre of the porcelain manufacture of China, it is with feelings of regret

we close its history by stating that King-te-tchin is now a heap of ruins. In the course of the recent disturbances which have convulsed that country, the rebels (*Tae-pings*) sacked and pillaged the village, destroying all the kilns and workshops; giving a fatal and irrecoverable blow to this particular industry in China.

Specimens of white porcelain are found engraved with designs, in such a manner as to be seen only when held up to the light. Mr. Turner (*Ambassade de Thibet*) mentions some fine porcelain cups very thin and quite white. The imperial dragon was only to be distinguished when held to the light, in the same manner as the watermark upon a sheet of paper.

We find a notice of porcelain in the travels of Ysbranti Ides, Ambassador to China from Peter the Great in 1692. He states, that “the finest, richest, and most valuable china is not exported, or at least very rarely, particularly a yellow ware, which is destined for the Imperial use, and is prohibited to all other persons. They have a kind of crimson ware, which is very fine and dearer, because great quantities of it are spoiled in the baking. They have another sort, of a shining white, purfled with red, which is produced by blowing the colour through a gauze, so that both the inside and out is equally beautified with crimson spots no bigger than pins’ points, and this must be excessively dear, since for one piece that succeeds, a hundred are spoiled. They have a china purfled in the same manner with gold. Also a kind of china which looks like mosaic work, or as if it had been cracked in a thousand places, and set together again without cement. There is another kind of violet-coloured china, with patterns composed of green specks, which are made by blowing the colours at once through a frame pierced full of holes, and this operation succeeds so rarely, that a very small basin is worth two or three hundred pounds. They have a kind of white china, excessively thin, with blue fishes painted on the metal between the coats of varnish, so that they are invisible except when the cup is full of liquor.”

The most curious vases with respect to manipulation are the reticulated patterns, an exterior coating being entirely cut out or perforated in patterns, and placed over another vase, generally blue. The cups so made are for drinking tea or hot liquids, as they may be held in the hand without burning the fingers. These have been successfully copied at Dresden and more recently at Sèvres.

Another remarkable decoration is produced by piercing designs of flowers, leaves, and rosettes, on the paste, and filling in the spaces with glaze, giving the effect of an elegant transparent pattern—this is termed “grains of rice” from the usual form of the perforations. This description of ornament is most frequently found on Japanese porcelain. The modern Japanese egg-shell china is occasionally seen painted with landscapes, and interiors, in which the windows and fruits are cut out and filled in with a transparent coloured varnish of a pleasing appearance when held up to the light.

Some other curious examples of manipulation are occasionally met with, movable bands made so as to turn round on the vase, and vases made of two pieces, which although separate cannot be removed. The wonder is that in the baking, the edges in juxtaposition should not have become cemented together. The “Cup of Tantalus” is a small white china cup, with a statuette standing up in the middle, the water is poured into it, but just as it reaches its mouth the cup is emptied by means of a syphon placed inside the figure. Puzzle jugs, in which by means of a concealed syphon the liquid recedes from the mouth of the drinker, and is spilled over his clothes. Also a cup which appears to contain an egg, pierced at its upper extremity, and when filled, a small figure jumps out of the aperture. Tortoises which swim and turn on the surface of the water, &c.

An argument in favour of the remote antiquity of porcelain has been adduced, from the circumstance of Chinese bottles of porcelain having been found in the Egyptian tombs at Thebes. These bottles of common ware are painted on one side with a flower, and on the other with a Chinese motto : they are about

2 inches high, and eight of them have been found in as many Theban tombs. Rosselini found one in a tomb which he referred to the Pharaonic period, about 1500 years before the Christian era. These are now known to have been placed there by the Arabs for fraudulent purposes, and exported from China, or as Marryat suggests, they may have belonged to an itinerant Chinese quack doctor, who accidentally died, and his body (bottles and all) were placed in the tomb of the Pharaohs. Sir Gardner Wilkinson, himself, is prepared to abandon all notion of the antiquity of these bottles.

The Chinese seals discovered in Ireland have, like the Chinese snuff bottles found at Thebes, caused much discussion. They are generally of pure white porcelain, in the form of a cube, about half an inch square, and the handle of a seated monkey; sometimes Chinese inscriptions and mottoes are found pressed at the bottom. The question, how they found their way into the bogs, has never been satisfactorily explained, but they are supposed (as was the case with the bottles) to have been surreptitiously deposited by the *navvies* to test the credulity of archæologists.

A great part of the porcelain made at King-te-tchin was decorated either at Nankin or at Canton. The decorations of the former place are of greater delicacy, and far superior to those of Canton. The most frequent patterns are arabesques and flowers, figures and landscapes, setting all laws of perspective and rules of design at defiance; Chinese deities (notably the god of porcelain, with a very prominent belly), fabulous monsters, and fantastic personages, accompanied by inscriptions, being maxims or quotations from poems. The Chinese peasant, the Imperial tiger, the Celestial dragon, which on pieces destined for the Emperor's use specially is represented with five claws, for princes four, and for commerce with three only; but with all these incongruities they possess the knowledge of producing many brilliant enamel colours and glazes of peculiar tones, which our most skilful chemists have hitherto been unable to imitate successfully,

A favourite ornamentation on ancient vases is the *crackle*,

the method of producing it being kept a profound secret. This consists of a series of cracks on the outer surface of the vase in irregular designs, the fissures being sometimes filled in with red. The smaller sort, that is when the network is very minute, is called by the French *truitée*, and much prized by collectors; the larger is called *craquelées*.

Dr. Klemm is of opinion that, although the glaze seems at first sight to be cracked, and has quite the appearance of stone ware cracked or marked by long use, yet on close observation it will be found that the surface is perfectly smooth, and that the vein-like numberless cracks are under the glaze and in the material itself.

The egg-shell is so called because of its very slight texture, and, although extremely thin, yet it is formed into large vases, and usually beautifully enamelled; the plates of this make generally have on the back rose-coloured borders.

There is a large manufactory of porcelain at *Chaou-king-foo*, west of Canton.

The *kaolin* used in making porcelain is much softer than the *petuntse* when dug out of the quarry, yet it is this which, by its mixture with the other, gives the strength and firmness to the work. The Père d'Entrecolles relates, that some Europeans having procured some *petuntse* privately in China, upon their attempting to make porcelain when they returned to their own country, could not succeed for want of the *kaolin*, which the Chinese being apprized of, said, humorously, that "the Europeans were wonderful people, to go about to make a body whose *flesh* was to sustain itself without *bones*." There was more in this saying than even the witty Chinaman himself imagined; he of course spoke figuratively, little thinking his remark would be literally followed by the admixture of *bones* with the paste.\*

\* The following analysis of English porcelain, by Aikin, in 1840, shows how largely bones enter into its composition, giving transparency according to the quantity used:—

Cornish or Devonshire kaolin .....	31·0
Cornish china stone .....	26·0
Flint .....	2·5
Prepared bones .....	40·5

The Chinese themselves are great amateurs, and there are many collectors who pay high prices for ancient examples of porcelain, especially if made by a renowned potter; as much as 10,000 francs is sometimes given at a public sale for a choice piece of china ware.

Our account of Oriental porcelain would be incomplete if we omitted to notice the Porcelain Tower at Nankin. This Pagoda was not so ancient as has been generally supposed, but there was a previous tower on the same spot, of what materials, however, it was built we have no record. The porcelain tower of Nankin was constructed by the Emperor Yong-lo (1403-1424). It was outside the town, and called by the Chinese "the Temple of Gratitude." The tower was octagonal, and consisted of nine stages, elevated on a pedestal of the same form; the wall was 12 feet thick at the base and  $8\frac{1}{2}$  at the top. It was built of brick, encased with tiles or bricks of porcelain, enamelled on the exterior, the quality of the ware being equal to that of which the ordinary vases were composed; each stage had a cornice of 3 feet, and at each angle was a bronze bell, making eighty in all—when agitated by the wind they produced at a short distance a sound like an Æolian harp; its height was 261 feet, and was ascended by a spiral stair of 190 steps in the interior. The Emperor Khang-hi visited and repaired it in 1664. This celebrated structure, once the pride of Nankin, has been completely demolished by those dangerous rebels the Taepings, who also sacked the town and devastated the whole country.

In Oliphant's *Narrative of the Earl of Elgin's Mission to China and Japan* (vol. ii, p. 456) he gives an account of his visit to Nankin in 1858;—"We passed the spot on which formerly stood the porcelain tower, but not a fragment is left to mark the site of this once celebrated monument."

The marks found upon porcelain are of two sorts; one in Chinese words or letters, designating the period or reign in which it was made; the other by letters or paintings, indicating the painter of the piece, its special use, or the place of its manufacture.

## CHINESE DYNASTIES,

FROM A.D. 25 TO THE PRESENT TIME.

		A.D.
秦	<i>Tung-han</i>	25.
漢		
後漢	<i>Hou-han</i>	221.
晉	<i>Tsin</i>	264.
東晉	<i>Tung-tsin</i>	317.
宋		
北宋	<i>Pei-sung</i>	420.
齊	<i>Chi</i>	479.
梁	<i>Leang</i>	502.
晉	<i>Tsin</i>	557.
隋	<i>Sui</i>	589.
唐	<i>Tang</i>	618.
宋		
後宋	<i>Hou-leang</i>	907.
唐		
後唐	<i>Hou-tang</i>	924.
晉		
後晉	<i>Hou-tsin</i>	936.
漢		
後漢	<i>Hou-han</i>	947.
周		
後周	<i>Hou-chao</i>	951.
宋		
宋	<i>Sung</i>	960.
南宋	<i>Nan-Sung</i>	1127.

	A.D.
元 Yuan (Tartar) . . . .	1279.
大明 Ta-meng . . . . .	1368.
大清 Tai-thsing . . . .	1644.

## MARKS INDICATING A PERIOD OF A REIGN,

Or mottoes of various Emperors of China, from the time when the Manufactory of *Nan-tchang-tchin* (originally established in the VIth Century) became an Imperial Manufactory in the KING-TE period, A.D. 1004.\*

The Chinese characters which follow, representing *Periods*, are placed from left to right, as we are accustomed to read, but the Chinese invariably read from right to left, vertically; the length of the column is arbitrary, but on the vases inscriptions of six words are disposed in three columns of two, or in two columns of three words, always commencing at the top right-hand corner downwards. The full dynastic inscription consists usually of six characters ; thus :

化 大

Ta-Ming tching-hoa nien-tchi. 4 1

宋 明

In the reign of Tchun-Ti, of 5 2  
the Ming dynasty. 6 3

製 成

In the Tching-hoa period, 1465  
to 1487.

Ta-ming sioun-te nien-tchi.

宋 宣 大  
製 延 明In the reign of Hioun-Tsoung 5 3 1  
of the Ming dynasty. In the 6 4 2  
Siouen-te period 1426 to 1435.

生 製

These two words, *nien-tchi*, signify a number of years, or a *period*, and are found following the name of the distinguishing appellation assumed by the

\* We are indebted to Mr. J. A. Tulk for a complete list of the Chinese Dynasties and Periods from A.D. 25 to the present time, but our limits compel us to omit the periods previous to A.D. 1000.

Emperor, denoting at once the Emperor and the period of his reign. Thus the last reigning Emperor's designation literally signifies "The glory of the right way;" the present Emperor's period "Universal abundance." In the following names of Periods we omit the words *nien-tchi*, to avoid repetition.

The marks of Chinese dynasties and periods given in the succeeding lists, are occasionally found stamped or cut upon bronzes and enamels, on copper as well as porcelain, as shown in the following examples:—

A pair of lofty Chinese cloisonné enamel pilgrim's bottles, of flat circular form, with flowers, birds, &c., on dark blue. In Mr. H. Durlacher's possession.

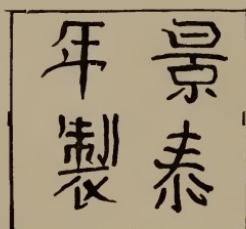
5      3      1



6      4      2

Chinese enamel gourd-shaped bottle, blue ground, white and red flowers, gilt handle and spout. Mr. I. Falcke's Coll.

3      1



4      2

1 & 2. Period *King-tai*.

3 & 4. Made during *Nien-tchi* 1450  
to 1457.

The Dynasty of Ming (omitted).

#### SUNG DYNASTY, A.D. 960 TO 1127.

PERIODS.

A.D.

景德

*King-te* . . . . . 1004.

大中祥符

*Tai-chung-hsiang-fu* . . . 1007.

	PERIODS.	A.D.
天聖	<i>Tien-shing</i> . . . . .	1023.
明道	<i>Ming-tao</i> . . . . .	
景祐	<i>Ching-yu</i> . . . . .	
嘉祐	<i>Chia-yu</i> . . . . .	
寶元	<i>Pao-yuan</i> . . . . .	1064.
治平	<i>Chi-ping</i> . . . . .	
熙寧	<i>Hsi-ning</i> . . . . .	
元豐	<i>Yuan-fung</i> . . . . .	
元祐	<i>Yuan-yu</i> . . . . .	1086.
紹聖	<i>Thao-shing</i> . . . . .	
元符	<i>Yuan-fu</i> . . . . .	
宣和	<i>I-ho</i> . . . . .	
重和	<i>Chung-ho</i> . . . . .	1101.
政和	<i>Cheng-ho</i> . . . . .	
建中	<i>Chien-chung</i> . . . . .	
立清國	<i>Ching-huo</i> . . . . .	
崇寧	<i>Tsung-ning</i> . . . . .	1101.
大觀	<i>Ta-chuan</i> . . . . .	
立清康	<i>Ching-kang</i> . . . . .	

## NAN SUNG DYNASTY, A.D. 1127 TO 1279.

	PERIODS.	A.D.
建炎	<i>Chien-tan</i> . . . . .	1127.
紹興	<i>Shao-hsing</i> . . . . .	
隆興	<i>Lung-hsing</i> . . . . .	1163.
乾道	<i>Chien-tao</i> . . . . .	
淳熙	<i>Tun-hsi</i> . . . . .	
紹熙	<i>Shao-hsi</i> . . . . .	1190.
慶元	<i>Ching-yuan</i> . . . . .	1195.
嘉泰	<i>Chia-tai</i> . . . . .	
開禧	<i>Kai-yu</i> . . . . .	
嘉定	<i>Kia-ting</i> . . . . .	
寶慶	<i>Pao-ching</i> . . . . .	1225.
淳祐	<i>Shao-ting</i> . . . . .	
立平	<i>Tuan-ping</i> . . . . .	
嘉熙	<i>Hia-hsi</i> . . . . .	
咸淳	<i>Hsien-tun</i> . . . . .	1265.
德祐	<i>Te-yu</i> . . . . .	1275.
景炎	<i>Ching-tan</i> . . . . .	1277.
祥興	<i>Cheang-hsing</i> . . . . .	1278.

## YUAN DYNASTY (TARTAR), A.D. 1279—1368.

PERIODS.

A.D.

至元	<i>Chi-yuan</i>	. . . . .	1279.
元貞	<i>Yuan-tso</i>	. . . . .	1295.
大德	<i>Ta-te</i>	. . . . .	
至大	<i>Chi-ta</i>	. . . . .	1308.
延祐	<i>Cheng-yu</i>	. . . . .	1312.
皇慶	<i>Huang-ching</i>	. . . . .	
至治	<i>Chi-yu</i>	. . . . .	1321.
泰定致和	<i>Tai-ting-chi-ho</i>	. . . . .	1324.
天曆	<i>Tien-li</i>	. . . . .	1329.
至順	<i>Chi-shan</i>	. . . . .	1330.
元統	<i>Yuan-tung</i>	. . . . .	1333.
至元	<i>Chi-yuan</i>	. . . . .	
至正	<i>Chi-cheng</i>	. . . . .	

## TA MING DYNASTY.

PERIOD.

A.D.

EMPEROR.

洪武	<i>Houng-wou</i>	. 1368.	Tai-tsou.
建文	<i>Kian-wen</i>	. 1399.	Chu-ty.
永樂	<i>Young-lo</i>	. 1403.	Tching-tsou.

	PERIOD.	A.D.	EMPEROR.
洪 熙	<i>Houng-hi</i>	1425.	Jin-tsoung.
宣 德	<i>Siouen-te</i>	1426.	Hiouan-tsoung.
正 繼	<i>Tching-tung</i>	1436.	Ying-tsoung.
景 泰	<i>King-tai</i>	1450.	King-tai.
天 順	<i>Tien-chun</i>	1457.	Ying-tsoung.
成 化	<i>Tching-hoa</i>	1465.	Tchun-ti.
弘 治	<i>Houng-tchi</i>	1488.	Hiao-tsoung.
正 德	<i>Tching-te</i>	1506.	Wou-tsoung.
嘉 立	<i>Kia-tsing</i>	1522.	Chi-tsoung.
隆 慶	<i>Loung-khing</i>	1567.	Mou-tsoung.
萬 脣	<i>Wan-li</i>	1573.	Chin-tsoung.
泰 昌	<i>Tai-tchang</i>	1620.	Kouang-tsoung.
天 啓	<i>Tien-ki</i>	1621.	Tchy-ti.
崇 榮	<i>Tsoung-tsu</i>	1628.	Hoai-tsoung.
弘 光	<i>Chun-tchi</i>	1644.	Chi-tsou.
紹 武	<i>Tschao-wou</i>	1646.	
隆 武	<i>Loung-wou</i>	1646.	Thang-wang.
永 脣	<i>Yung-ly</i>	1647.	Kouei-wang.

## TAI THSING DYNASTY.

	PERIOD.	A.D.	EMPEROR.
天俞	<i>Tien-ming</i>	1616.	Tai-tsou.
天臘	<i>Tien-tsoung</i>	1627.	Tai-tsoung.
崇德	<i>Tsoung-te</i>	1636.	Id.
康熙	<i>Khang-hi</i>	1662.	Ching-tsou.
雍正	<i>Yung-tching</i>	1723.	Chi-tsoung.
乾隆	<i>Khien-long</i>	1736.	Koa-tsoung.
嘉慶	<i>Hia-king</i>	1796.	Jin-tsoung.
道光	<i>Tao-kouang</i>	1821.	
咸豐	<i>Hien-fong</i>	1841.	

THE FOLLOWING INSCRIPTIONS ARE OCCASIONALLY FOUND ON CHINESE PORCELAIN.

仁和館

*Jin-ho-kouan.* The house of humanity and concord. Those words indicate certain white vases of *Ting-tcheou*. 1111 to 1125.

樞府窯

*Tchou-fou-yao.* Porcelain of the Palace. The first two words, written on the inside of vases, indicate porcelain made for the Emperor's use of the dynasty of *Youen* (the Mongols of China). 1260 to 1367.

三魚

Marks of the *Siouen-te* period. Three fishes. 1426 to 1435.

三果  
三芝  
五福  
壽

酒

棗湯

薑湯

臺廬道人

長富貴

廷慶君

Three fruits. 1426 to 1435.

Three mushrooms. 1426 to 1435.

*Fo.* The word Happiness repeated five times. 1426 to 1435.

*Cheou.* Longevity. 1426 to 1435.

*Thsieou.* "Wine." This word, painted in the centre of a small white cup, indicates one of the cups for the use of the Emperor *Chin-tsung*. 1521 to 1566.

*Tsao-t'ang.* Decoction of jujubes. These two words, painted in the centre of a small white cup, denote an inferior quality used by the same Emperor. 1522 to 1566.

*Kiang-t'ang.* Decoction of ginger. These two words are on cups of a common description used by the same Emperor. 1522 to 1566.

*Ou-in-tao-jin.* *Ou*, The old man who lives in solitude. These four words painted on the foot of a vase, designate the porcelain of the celebrated potter *Hao-chi-khie-ou*. 1567 to 1619.

*Fou-kouey-tchang-tchun.\** Riches, high rank, and an eternal spring.

*Tching-ling-kiun.* Vase destined for celebrated feasts in the district of *Tching-ling*.

\* This and the Chinese characters following are placed in their correct positions, and are to be read from right to left vertically, as indicated on page 283.

山南比壽	Cheou-pi-nan-chan.	<i>Fou-jou-toung-hai.</i> (I wish you) a longevity comparable to the mountain of the South and happiness (great) as the Sea of the East.
海東如福		
放元及第	Tchoang-youen-ki-ty.	May you be able to obtain the title of <i>Tchouang youen</i> .
月喜記成		
川我之乃	{	Souvenir of <i>Ing-chin-youei</i> .
友玉聖		
猶集友	{	Me! I am the friend of <i>you-tchouen</i> .
珍博		
玩古	{	<i>Cheng-yeou-ya-tsi.</i> A distinguished reunion of holy friends.
玩		
玉	{	<i>Pou-kou-tchin-ouan.</i> Curious objects for connoisseurs of antiques.
珍		
玩	{	<i>Ouan-yu.</i> Precious objects of jade.
玉		
珍	{	<i>Tchin-ouan.</i> A precious object of pearl.
玩		
玉脂		<i>Tai-yu.</i> Pâte de jade.
如意	{	<i>Khi-tchin-ou-jou.</i> Extraordinary as the five things (precious).
五珍		
雅玩	{	<i>Tchoui-ouan.</i> A precious object to offer.
玩		

佳器富貴

*Fou-kouei-kia-khi.* A fine vase for the use of the rich and noble people. A bottle with this inscription, painted with blue dragons and wicker ground, is in the Collection of Mr. A. W. Franks.

學問之石珍佳器

*Ting-chi-tchin-khi-chi-pao.* *Ting*, a rare and extraordinary precious stone.

玉堂佳器

*Yu-thang-kia-khi.* A fine vase of the Hall of Jade (The Imperial Academy).

玉堂有安

*Khi-yu-thang-tchi.* Made in the Hall of Jade.

玉堂采紫

*Tse-thse-thang-tchi.* Made in the Hall of the violet thorn.

福源堂

*Tchi-thang-youen-fou.* Made in the Hall of the source of happiness.

天昌堂

*Tchi-thang-hien-mao.* Made in the veiled Celestial Hall.

金玉圓

*Yu-ya-kin-hoa.* Splendid as the gold of the House of Jade.

天雨清

*Yu-kouo-tien-tsing.* When the rain has ceased the sky becomes clear. On blue porcelain, of the date 954.

印  
鑄  
鑑  
鑄  
神

玉 珍  
JADE. PEARL.

北 大 明 成  
年 朝 乾

熙 大 建 康  
年 朝 乾

大 明 慶  
年 朝 乾



*Pei-tching-tien-kien-ki-tsao.* In the shop of *Pei-tching* (this is sold) made by *Kien-ki*.

The Chinese characters signifying *yū* jade, and *tchin* pearl, are sometimes met with on porcelain.

This mark reads *Ta ming-tching-hoa-nien-tchi*, made in the *Tching hoa* period of the *Ming* dynasty, 1465 to 1487, and is found on some plates, representing the Siege of Rotterdam. Japanese Palace, Dresden.

Specimens of Chinese porcelain, with these six marks, the subjects painted in blue monochrome, are much esteemed in Holland, and bring high prices. Called "porcelain of six marks." On a specimen mentioned by M. Demmin.

Six marks on Imperial yellow porcelain. Apparently of the *Ming* dynasty. Japanese Palace, Dresden.

Mark on blue porcelain, painted with a crab. Japanese Palace, Dresden.

 	Six marks on a cup, painted red. Apparently of the Ming dynasty. In the Japanese Palace, Dresden.
 	Four marks on a hemispherical bottle of crackle porcelain, painted with a large blue dragon. <i>Tching-te-nien-tchi.</i> 1506-1522.

### SUBJECTS PAINTED UPON PORCELAIN,

WITH APPROXIMATE DATES AND PERIODS WHEN THEY WERE USED.

In the former edition we gave the Chinese characters by which these subjects were designated, but as they do not actually appear as marks on the porcelain, we omit them, lest they should cause confusion.

The acorus, an aquatic plant, painted under the foot of a vessel, designates it as being of the manufacture of *Kiun*, of the finest quality, from 960 to 963.

Two fishes painted under the foot of a vessel indicate the porcelain of *Long-thsiouen*. 969 to 1106.

A long thin iron nail projecting beneath the foot of the vase, covered with enamel, indicates certain porcelain of *Iou-tcheou*. 969 to 1106.

The sesame flower painted beneath the foot also indicates the *Iou-tcheou* porcelain. 969 to 1106.

Two lions playing with a ball, painted in the centre of vases, indicate the porcelain of the first quality of the *Young-lo* period. 1403 to 1425.

Two Mandarin ducks (male and female), which, among the Chinese, are emblems of conjugal affection, painted in the centre of bowls or cups, indicate the porcelain of the second quality of the *Young-lo* period. 1403 to 1425.

A flower, painted in the centre of a cup, indicates the third quality of the *Young-lo* period. 1403 to 1425.

A handle ornamented with a red fish is found on cups of the *Siouen-te* period. 1426 to 1436.

An extremely small flower, of dead or matted colour, painted in the centre of a cup, denotes a piece of the *Siouen-te* period. 1426 to 1436.

The fighting of crickets was in fashion during the *Siouen-te* period. 1426 to 1435.

*Ta-sieou* is the name of a girl, renowned for her talent in depicting these crickets on porcelain vases during this period.

An enamelled dragon and a phœnix, painted extremely small, designate vases of the *Siouen-te* period for the Emperor's use. 1426 to 1435.

A hen and chickens mark the *Tching-hoa* period. 1465 to 1487.

Fighting cocks. Of the *Tching-hoa* period. 1465 to 1487.

A sort of grasshopper. Of the same period. 1465 to 1487.

Grapes, in enamel. Of the same period. 1465 to 1487.

The fruit of the *nelumbium speciosum* is the mark for wine vases of the same period. 1465 to 1487.

The flower *paeonia moutan*, beneath which is a hen and chickens. Porcelain of the same period. 1465 to 1487. These are also found upon the porcelain of *Ting-tcheou*, the first year of the *Sung* dynasty in 960.

A branch of the tea tree, painted in enamel in the centre of a small white cup, denotes one of the cups of the finest quality used by the Emperor, *Chi-tsoung*. 1522 to 1566.

Bamboo leaves, on vases with blue flowers, made in a street of *King-te-tchin*. 1567 to 1619.

A bouquet of the epidendrum. This ornament also designates the same *fabrique*. 1567 to 1619.

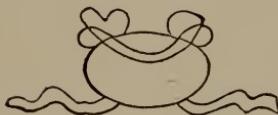
Cups, on which children are seen playing at see-saw.

Cups of the great *literati*, representing two poets sitting opposite a chrysanthemum.

A small branch with white flowers, on a certain porcelain of Corea, of pale blue, but little esteemed.

### THE FOLLOWING CHARACTERISTIC DEVICES OF FABRIQUES

ARE FOUND UPON ORIENTAL PORCELAIN.



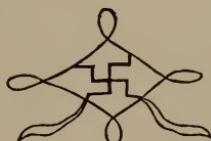
A pearl; a mark used on vases destined for letters.



A sonorous stone or Chinese musical instrument; mark used on vases destined for religious worship.



*Kiouei*. A stone of honour; this mark is used on vases destined for the magistracy.



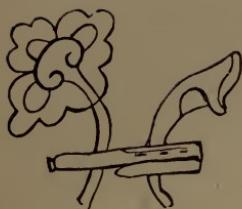
*Kiouei*. A stone of honour; used as in the previous case.



The sacred axe; a mark found on green porcelain.



Precious articles, paper, pencil or brush, ink, and the muller or stone to grind the colours. A mark found on rose-coloured porcelain.



Instruments, an ornamental sceptre, a curved trumpet, and a flute. A mark found on antique blue vases.



A rabbit. A mark found in blue or red on green porcelain, or with the Nankin glaze.



Two fishes. *Choang-yu*. A mark found upon the chrysanthemum and paeonia patterns, or on the porcelain of *Long-thsiouen*. 969 to 1106.



A butterfly.



Univalve shell, helmet or official headress. A mark found on blue or green enamelled porcelain.



A flower, pencilled in blue, on a basin and cover, painted with utensils on drab ground. Captain Langford's Collection.



A flower (Celoise à Crete), emblem of longevity. A mark found on green and blue porcelain.



Sesamum flower, an Oriental plant giving oil.



*Ou-tong*. The leaf of a plant, mentioned by poets; not the tea leaf.



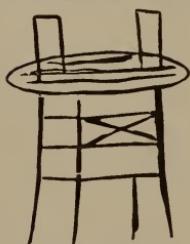
This mark is on a plate of Imperial blue, gilt; at the bottom is represented a gold fish.



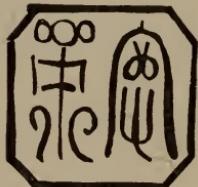
On a Chinese porcelain basin, painted in blue, with landscapes and figures; marked in blue at the bottom.



On a Chinese porcelain basin, painted in blue of a slight purple tinge, with flowers, wild geese, mountains, &c.; a fine specimen.



On a Chinese porcelain basin, painted in blue, with rocky landscape, boat, &c.



On two open-mouthed cups, blue enamel ground and pink May flowers.



On two basins, blue *camaieu*, with large flowers.



Ornament marked on porcelain, of chrysanthemum and paeonia pattern.



Another ornament, found or marked on Chinese porcelain.



Another ornament, found on Chinese porcelain.



Another ornament, found on Chinese porcelain.



Another ornament, found on Chinese porcelain.



This mark of a tripod is pencilled in blue, underneath three blue Nankin saucers, painted with flowers and birds, and flowered border. In the Belgian Minister's Collection, St. Petersburg.

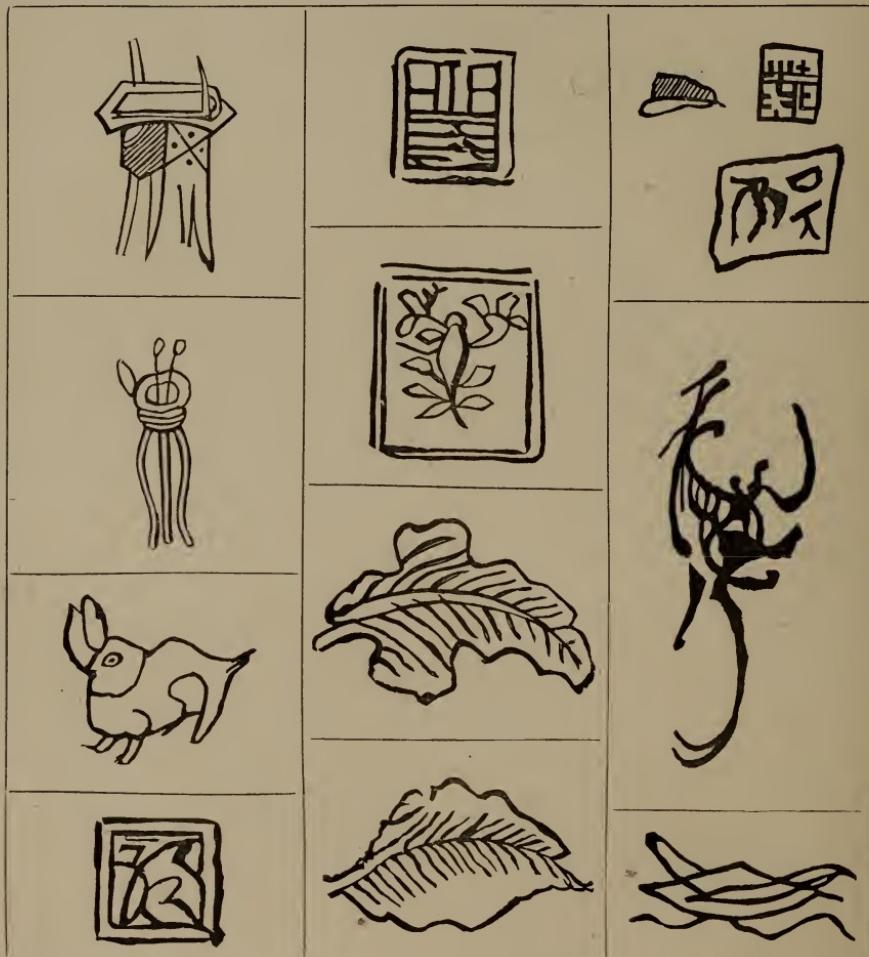


This mark, apparently a cornucopia, occurs on a set of five very fine jars and beakers, of blue Nankin porcelain, painted with rocks, flowers, and birds. In the Collection of the Belgian Minister, St. Petersburg.

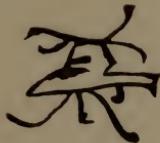
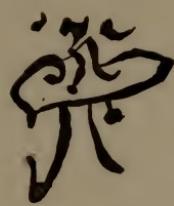


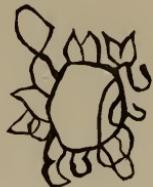
On blue Nankin porcelain, the mark placed between two circles or lines of blue. In the Collection of Col. H. Hope Crealock.

MARKS ON SPECIMENS IN THE JAPANESE MUSEUM,  
DRESDEN.\*



\* I have obtained the Chinese marks which follow from Dr. Graesse's *Collection des Marques de Fabriques*, who, from his position as Director of the Japanese Museum at Dresden, has had opportunities of copying them from the specimens in that rich collection, and which doubtless may be relied upon as correct. In fact this is the only portion of his *brochure* which contains any marks hitherto unpublished. He speaks in his "Avant-Propos" of having accidentally seen the first edition of *Marks and Monograms*, by W. Chaffers, while his list was in the press; but he has found time to copy the whole of them without any acknowledgment. His pamphlet is literally a collection of marks of *fabriques*, without letter-press, or the slightest attempt to give a history of the manufactories, or dates of any kind, and is consequently of little value, even as a work of reference.





王

五竹



龍

山子



成化



青



NOTE.—The preceding marks occur on Chinese porcelain of various kinds, but the meagre descriptions of them given by Dr. Graesse are not sufficiently explicit to enable us to give our readers a separate account of each piece; or whether any particular mark occurs upon a member of the *famille rose*, *famille bleue*, or *famille verte*, so ingeniously, though somewhat diffusely, defined by M. A. Jacquemart in his *Histoire de la Porcelaine*.

## SEALS.

These characters of the square seal form (*siao-tchouan*) were from the commencement of the XVII<sup>th</sup> Century used on porcelain instead of the inscriptions in regular characters (*kiai*).

These signs, composed of rectangular lines, are better adapted for seals or stamps, the lines of the ordinary characters being lengthened, and made angular instead of curved to suit the squareness of the seal. This form of the words is very difficult to read even by the Chinese themselves, unless they are taught; but there is a certain similitude which will assist us in deciphering them.

M. A. Jacquemart (*Les Merveilles de la Céramique*, p. 105) gives an inscription on a cup belonging to the Kien Long period, 1736-1795, in the *Siao-tchouan* or seal character, employed in a horizontal line from right to left, which is easily divisible into distinct characters; it reads thus:—

點 開 離 鹽 澄 沙  
Tchy Nien Long Kien Thsing Tai

6        5        4        3        2        1

Tchy made Nien in the period Kien Long of Kien Long (*nien-hao*, 1736-1795). Tai Thsing of the dynasty of Thsing.

The same inscription, grouped in its square form, would be thus represented:

點開離鹽澄沙

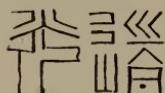
Nien	Kien	Tai	}
6	4	2	
Tchy	Long	Thsing	1736-1795
5	3	1	

慶

Hia-king. 1795-1821.



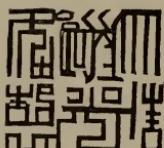
Modern porcelain. Imperial seal, stamped in red, of the *Hia-king* period, 1795 to 1821.



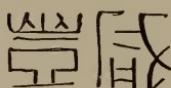
Tao-kouang. 1821-1841.



Modern porcelain. *Tao-kouang* period, 1821 to 1841.



Modern porcelain. Imperial seal, stamped in red, of the *Tao-kouang* period, 1821 to 1841.



Hien-fong. 1841-1851.



Modern porcelain, probably the seal of a Mandarin in charge.



Modern porcelain. This mark was copied on Worcester china.



Modern porcelain, probably the seal of a Mandarin.





## Japanese.

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**H**E Portuguese traded with Japan as early as the year 1534; but in consequence of their attempts to convert the inhabitants to Christianity, their intrigues and secret conspiracies against the Government, and, last not least, their interference with the decoration of the porcelain by painting upon it (or rather inducing their proselytes so to do) sacred subjects,—such as legends of Saints, Scripture histories, &c.,—they were eventually expelled the country in 1641, and some forty thousand of their Christian converts proscribed and massacred. The Dutch, on the expulsion of the Portuguese, succeeded in obtaining the confidence of the Japanese, and founded a monopoly of the trade with them, deriving from that source a most lucrative branch of commerce, exporting porcelain to all parts of Europe, to the exclusion of every other European power, which, by their non-interference with the religion or government of the people, they have retained for more than two hundred years.

Dr. Hoffmann, of Leyden, has written a memoir on the principal porcelain manufactories of Japan, derived from a Japanese work of the last century, which is appended to M. Stanislas Jullien's account of those of China. He fixes the date of the introduction of porcelain into Japan at about 27 B.C., but the productions were very inferior, and it was not until the XIII<sup>th</sup> Century that any decided improvement was made, which he ascribes to the circumstance of a Japanese potter named *Katosiro Ouye-Mon*, who, attended by a *bonze*, undertook a journey to China, with orders from his Govern-

ment to make himself acquainted with all the secret processes of the manufacture, which was at that time brought to so great a perfection there. On his return, he made such important improvements in the composition and decoration of porcelain that henceforth it became superior, in many instances, to the Chinese, especially in the fabrication of the best specimens, on which much time and labour were bestowed.

The porcelain of Japan is very much like that of China, but the colours are more brilliant in the fine pieces, and of a different shade, a better finish, and the designs more of the European character, the flowers being more natural, and the kylins, dragons, and other monsters less hideous; the paste is of a better quality, and a purer white, and the subjects are seldom with figures of Mandarins.

There are some marks occasionally found upon Japanese porcelain, which are never met with upon the Chinese; they consist of three or more dots or points, in relief, upon the surface of the paste, placed thus on the backs of the plates or vessels :—



which are caused by the points of support on which the pieces rested in the kiln.

The principal manufactories number about twenty-five, and are situated in the province of Fizen, on the island of *Kiou Siou*. But the most renowned are those in the province of Imari, and at Kio or Miako, a large town in the province of Yamasiro, which was for a long time the capital of Japan, and is yet the residence of the Dairi or descendants of the ancient Emperors.

The marks upon this porcelain are not understood; they much resemble the Chinese characters.



This mark is given by Mr. J. Marryat as occurring on Japanese porcelain.

長富春藏保  
富 売 春 藏  
三 保 春 藏  
保 豐 春 藏  
豐 亭

These four characters are given by Dr. Graesse, which he attributes to the manufacture of Japan.

*Thsang-tchun-ting-san-pao-tchy.* Made by San Pao, in the pavilion which encloses the spring. Inscribed on Japanese pieces of modern make, with chrysanthemums, &c. Quoted by Dr. Graesse.

信 肥  
南 磬  
舞 山

These six marks are on a Japanese porcelain bottle, covered outside with red lac, embossed with birds and flowers in gold.

SATSUMA or SCHATZUMA. Our attention was more particularly directed to this fine fayence of Satsuma in Japan, at the Exposition in 1867, where it was much admired by connoisseurs. The paste is hard and compact, of yellowish white, slightly tinted with rose colour; the glaze, which is transparent, is cracked here and there, which gives it a particular and harmonious appearance. The paintings are highly finished in the European taste, with landscapes and flowers, but still with the Japanese peculiarity of avoiding regularity as to centres and balance of subjects in their designs.



## EUROPEAN PORCELAIN.

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**P**ORCELAIN has this distinguishing characteristic, that when held up to a strong light, it appears *translucent*, unlike pottery or fayence, which is *opaque*. The *pâte dure*, or true porcelain, is of the whiteness of milk, and feels to the touch of a hard and cold nature, and is somewhat heavier than soft paste; underneath the plates and other pieces, the rims or projecting rings upon which they rest are left unpolished or without glaze.

The properties of porcelain may be thus defined:—

*Hard.* The finest and most valuable has these essential and indispensable properties: The component earths are combined in such relative proportions that proper baking renders the mass translucent, fine, hard, dense, durable, and sonorous when struck with a hard body; a white colour, approaching the tint of milk; a grain fine and close; texture compact, intermediate between the closeness of glass and the obvious porosity of the best flint ware; fracture semi-vitreous, and will sustain without injury sudden alternations of high and low temperature; the presence of an alkaline component, possessing the quality of a flux relative to the others, most economically brings all of them into a state approximating to fusion, and in the kinds varies the translucency, which foreigners try by every method to decrease, and the English manufacturers seek to increase, while preserving the fine close grain. The biscuit must be adapted to readily absorb water without injury. This is covered with a glaze, clear, white, transparent, indestructible by acids or alkalies, or temperature, beautifully fine to the touch, smooth, and appearing soft like velvet,

rather than lustrous or glossy like satin. When first applied to the ware, the water readily permeates, and on the surface the thin coating of components quickly dries into a solid shell, uniformly thick in all parts, and sufficiently firm to bear handling without being rubbed off during removal into the seggars.

The *pâte tendre* has the appearance of an unctuous white enamel like cream, it is also to the touch of a soft soapy nature, it is less dense, yet sonorous, translucent, granular, and a very fine porous fracture, harder and less brittle than glass, and will sustain considerable alternations of temperature. Not being able to sustain so great a degree of heat in the kiln, it is consequently softer than the other.

The painting upon porcelain is executed after the ware has been baked, and whilst in a biscuit state; when finished, it is dipped into a glaze and again placed in the kiln, at a certain degree of heat sufficient to harden the glaze.

*Colours.*—The best colours now used in the art, have these components :—

REDS—Oxides of gold and iron.

PURPLES—Oxides of cobalt, chromium, tin, and calcium.

PINKS—Oxides of chromium, calcium, and tin.

BROWNS—Oxides of chromium, iron, and manganese.

BLUES—Oxides of cobalt and silica. *Mat blue*—Oxides of cobalt, lime, and zinc.

YELLOW AND ORANGE—Oxides of lead, silver, and antimony.

GREENS: *Yellow or emerald*—Oxides of chromium and silicon. *Blue or celeste*—Oxides of chromium, cobalt, silicon, and zinc.

*Green edge*—Oxides of copper and chromium.

BLACK—Oxides of cobalt, nickel, manganese, iron, and chromium.\*

M. Arnoux, in his *Lectures on Ceramic Manufactures*, considers the soft porcelain commonly manufactured in England as nothing but that which is termed hard, from its greater hardness, modified by the presence of the phosphate of lime contained in the bones employed, which bears, according to Aikin (in 1840), the following proportions:—Cornish kaolin 31·0, Cornish china clay 26·0, flint 2·5, prepared bones 40·5. M. Arnoux, as to the action of bones, remarks that when the

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\* Shaw's *Chemistry of Pottery*.

other materials "begin to combine at a certain heat, the bones, being phosphate of lime, which cannot be decomposed by the silica, melt, without combining, into a sort of semi-transparent enamel, and being intimately mixed in the mass, give transparency in proportion to the quantity used." The soft paste of Chelsea, Bow, and Derby must be carefully distinguished from that now made, as other ingredients were then employed, to the entire exclusion of bones, which were a subsequent invention. He observes that about twenty-four factories are chiefly engaged upon soft porcelain in England, the greater part of their products being sold in this country, the exports of it not exceeding (in 1852) £60,000. in value.\* The hard porcelain of France successfully competes with the soft porcelain of England, being cheaper and more durable. In 1852 there were seventy factories of hard porcelain in France, and the value of the exports had risen from £320,000. in 1846 to, £670,000. in 1850, and was still largely on the increase.

The amateur must be upon his guard in collecting porcelain, and not place too much reliance on the marks which he may find upon the ware. When the mark is not indented on the paste, or baked with the porcelain when at its greatest heat (*au grand feu*), it gives no guarantee for its genuineness. The mark was nearly always affixed before glazing. It is necessary in forming a correct judgment of the authenticity of a piece of valuable china, such as Sèvres, that many things be taken into consideration. First, above all it is most important to be satisfied whether the porcelain be of hard or soft paste, and whether such description of paste were made at the particular epoch represented by the mark; then, if the decoration be in keeping with the style adopted at the time indicated; the colours, the finish, the manner of decoration, and various other *indicia* must also be taken into account.

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\* The value of the export of English earthenware in 1851 was £1,062,000. The number of pieces exported, including those of British porcelain, was 84,000,000. M. Arnoux states that in 1852, 185 factories were engaged in the manufacture of earthenware and porcelain; 52 scattered over the country, at Leeds, Stockton, Sunderland, Glasgow, Swansea, &c., and 133 in North Staffordshire, where 60,000 persons were more or less occupied in this manufacture in the districts commonly known as "the Potteries."



## Italy.

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### FLORENCE.

**A** MANUFACTORY of porcelain (*soft paste*) was established here as early as 1580, under the auspices of Francesco I. (de Medicis), Grand Duke of Tuscany. He established in the Château de San Marco a laboratory, where the experiments were made; the manufactory was in the Boboli gardens. He had the glory of being the first maker of porcelain in Europe; not, it is true, so hard as that of China,—that is to say, composed of *kaolin* and *petuntse*,—but softer, and like what we call translucent, which is one of the principal tests of porcelain. Vasari speaks of the translucent pottery of the Grand Duke Francis; he tells us that he called to his assistance the celebrated Bernard Buontalenti, and that in a short time he made porcelain vases as fine as the most ancient and the most perfect; he also relates that Alphonso II, Duke of Ferrara, profiting by the talents of Giulio d'Urbino, applied himself to this industry. M. Jacquemart\* gives a receipt for making the porcelain of the Grand Duke Francis, taken from a manuscript discovered in the Biblioteca Magliabechiana, compiled by some person in the Duke's employ. The fabrication of this porcelain was abandoned after the death of its inventor. In the *Diarie de Carte* of the year 1613, at Florence, it is said that at a ball there, tickets were issued made of the *porcellana Regia*, on one side

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\* *Histoire de la Porcelaine.* Paris, 1860.

of which were the arms of the Medici, and on the other a scimitar. It is called the Medici porcelain, some of the specimens having the arms of that family painted upon them. This

was the first porcelain made in Europe, and is now very scarce; there are not more than about thirty pieces known. The mark is painted in blue, and represents the Cathedral of Florence. The first we have here given is on the bottom of a large bowl, painted with small blue flowers on white ground, of very hard and compact fracture, now in the S. Kensington Museum; the second mark is on a plate of the same *fabrique*, in the possession of Mr. C. D. E. Fortnum.

The discovery and identification of this porcelain is due to Dr. Foresi of Florence, further corroborated by MM. Piot and Jacquemart of Paris.



FLORENCE. The arms of the Medici family. On a vase in the Collection of M. Gustave de Rothschild, and other pieces. The six pellets having initial letters which may be thus read—"Franciscus Medici Magnus Etruriæ Dux Secundus," one of the pellets bearing the three fleurs-de-lis of France.

#### LIST OF PIECES OF FLORENTINE PORCELAIN OF THE XVI<sup>TH</sup> CENTURY.

##### WITH THE MEDICI ARMS.

1. Vase, with handle over the top, painted with arabesques, and in front the arms of the Medici. *Baron Gustave de Rothschild.*
2. Large dish, painted with historical subject. *The same.*
3. Small jug, without a foot. *M. Arondel.*

## WITH THE CATHEDRAL.

4. Bocaletto, Persian decoration.	<i>Baron de Monville.</i>
5. Hunting bottle, Persian style.	<i>Baron Alphonse de Rothschild.</i>
6. Plateau, with arabesques.	<i>Sèvres Museum.</i>
7. Plate in the same style.	<i>The same.</i>
8. Large square bottle, with the arms of Spain.	<i>The same.</i>
9. The companion bottle, dated 1581.	<i>The same.</i>
10. Large bowl, painted in blue flowers.	<i>South Kensington Museum.</i>
11. Plate, painted in blue flowers.	<i>Rt. Hon. W.E. Gladstone, M.P.</i>
12. Plate, painted in blue flowers.	<i>C. D. E. Fortnum, Esq.</i>
13. Plate, painted in blue flowers.	<i>M. Foresi, Florence.</i>
14. Plate, painted in blue flowers.	<i>The same.</i>
15. Plate, painted in blue flowers.	<i>South Kensington Museum.</i>

## WITHOUT MARKS.

16. Oil and vinegar cruet.	<i>South Kensington Museum.</i>
17. Hunting bottle, with rings.	<i>M. C. Davillier.</i>
18. A large flacon of flattened circular form.	
19. A flacon, with grotesque head in relief.	<i>M. Arondel.</i>

## DOCCIA.

DOCCIA. This manufactory was founded in 1735 by the Marchese Carlo Ginori, contemporaneously with the Imperial Manufactory of Sèvres. At this early date he commenced making experiments at Doccia, a villa of the family, a short distance from Florence, in the vicinity of Sesto. The Marquis Charles, at his own expense, sent a ship to the East Indies to obtain samples of the materials used in the composition of Chinese porcelain, and in 1737 he secured the services of Carlo Wandhelein, a chemist, who became director of the works, and its first productions became articles of commerce. In 1757 Carlo Ginori died, and was succeeded by his son, the Senator Lorenzo, who enlarged the works, constructed more improved furnaces, increased the number of workmen, and gave it the architectural appearance it now presents; he was consequently enabled to produce statues, vases, and other objects of large dimensions. These improvements were continued and increased by his son and successor, Carlo Leopoldo, who established a museum for models of the most celebrated sculptors, ancient and modern, and a school of design, which

may be seen by the improved character of the borders and ornaments, as well as the high finish of the ware of this period. After his death, and during the minority of his eldest son, the direction of the manufactory was confided to the Marchese Pier Francesco Rinuccini, and afterwards to the Marchesa Marianna Ginori, the mother of the present owner of the *fabrique*, Lorenzo Ginori Lisci, the great-grandson of the founder. The early moulds of the Capo di Monte porcelain were transferred to Doccia when that manufactory was discontinued in 1821.

It may be observed that in all those countries where similar manufactures were established, they were either of short duration, or were indebted for their prosperity to the patronage and royal munificence of the sovereigns in whose States they were situated, and afterwards became their property. Doccia, on the contrary, sustained itself by the exertions alone of the Ginori family, who first originated it, the only encouragement it obtained from the Tuscan Government was the prerogative of being the only *fabrique* of the kind in the State, which prerogative ceased only in 1812.

During the last ten years, the fabrication of the imitative Capo di Monte ware of the XVIIIth Century, in coloured *mezzo-relievo*, has been brought to great perfection, as well as the successful imitation of the maiolica of Xanto and Maestro Giorgio of the XVIth Century, by the invention and introduction of the metallic lustres in the colouring. These important results were obtained and perfected by Giusto Giusti, a pupil of the Doccia school, to whom honourable mention was accorded in the London Exposition in 1851, as well as in that of Paris in 1855. He died suddenly in 1858.

The Doccia manufactory is particularly distinguished by the variety of its productions and successful imitations of the maiolica of the XVIth Century, of the Capo di Monte porcelain bas reliefs, the reproductions of Lucca della Robbia, and Chinese and Japanese porcelain.

The principal artists from 1770 to 1800 are given by Mr. Marryat :—

Rigaci, <i>miniatures</i> .	Giov. Bat. Fanciullacci, <i>miniatures</i> .
Antonio Vallaresi, <i>flowers</i> .	Antonio Smeraldi, <i>figures and landscapes</i> .
Angiolo Fiaschi, <i>figures</i> .	Giov. Giusti, <i>flowers and landscapes</i> .
Carlo Ristori, <i>landscapes</i> .	Giusep. Ettel, <i>modeller</i> .
Gasparo Bruschi, <i>modeller</i> .	Gaet. Lici, <i>modeller</i> .
Giusep. Bruschi, <i>modeller</i> .	Pietro Fanciullacci, <i>painter and chemist</i> .
A. M. Fanciullacci, <i>chemist</i> .	

The principal artist at La Doccia is now Lorenzo Beccheroni, who paints exquisite miniatures, &c.

DOCCIA. This mark, in red, is on a porcelain *écuelle*, the dish painted in the centre with a shield on a cross of the order of St. Stephen, quartered with the Ginori arms (three stars *argent* on a bend *or*), supported by an eagle on each side, and festoons of flowers; the borders are elaborately painted with flowers in a very effective manner; the cover has a floral monogram, composed of a large *M*, *G*, *L*, and a *C*, the last in blue, being probably that of the *Marchesa Marianna Ginori Lisci*, the *C* may be intended for her husband, *Carlo Leopoldo Ginori*. In the Collection of the Marchese D'Azeglio.



DOCCIA. The initials of Pietro Fanciullacci, a chemist as well as a painter. On a porcelain sugar basin and cover, painted with peasants and landscapes, in the possession of the Marchese d'Azeglio.

DOCCIA. *Hard and Soft Paste*. This mark is a star, being part of the Ginori arms; it is in gold on the richest specimens. On a cup and saucer, painted with Florentine arms and medallions of landscapes. The same mark is also found on the Nove porcelain, and occasionally on that of Venice.



DOCCIA. The same star, but with more points. Marked in red on a fine specimen, with landscapes and festoons, gilt border; in Mr. Bohn's Collection.



GINORI.



DOCCIA. Another mark, of a double triangle. Stamped in gold on the best pieces.

DOCCIA. The name of the Marchese Ginori is sometimes impressed, which is occasionally abbreviated and only GIN used.

DOCCIA? This mark is on a highly glazed figure, of ware like that manufactured here. In the possession of the Marchese d'Azeglio.

DOCCIA. These marks, a mullet and double triangle, or a modification of the preceding, are in blue or gold on superior quality of porcelain.

### CAPO DI MONTE.

CAPO DI MONTE. *Soft Paste.* This manufactory was founded by Charles III., in 1736. It is considered of native origin, as the art, which was kept so profound a secret in Dresden, could, at that early period, have scarcely had time to be introduced here, the character of its productions being also so essentially different. The King himself took great interest in it, and is said to have worked occasionally in the manufactory. The beautiful services and groups in coloured relief are of the second period, *circa* 1760.



The earliest mark is a fleur-de-lis, generally roughly painted in blue, as in the margin. These marks have been hitherto considered as denoting the ware made at Madrid only, but the *fleur-de-lis* was used both at Capo di Monte and Madrid; in so placing these we are guided by the opinions of several gentlemen well qualified to judge, and who,



from long residence in Italy, have come to that conclusion. The groups and services of this ware yet to be seen in large quantities in Naples—of so common a description that they would not bear the expense of importation—are universally acknowledged by Neapolitans as the manufacture of Capo di Monte, and these are all marked with the fleur-de-lis, probably its earliest productions. The first mark here given has, indeed, been always appropriated to Capo di Monte, and, upon

comparing it with those which follow, the similarity will be admitted; it is really a badly-formed fleur-de-lis. The manufactory was abandoned in 1821.



CAPO DI MONTE. *Soft paste.* Second period, under the patronage of Ferdinand IV., 1759. These marks stand for Naples, surmounted by a crown; they are graved in red or blue on the moist clay.

CAPO DI MONTE. This mark occurs on services in the Etruscan style. The initials stand for Ferdinandus Rex; used

about 1780. A service, with this mark, painted with copies of frescoes and antiquities of Herculaneum, inscribed "*Museo Ercolano*," is in the possession of Mr. E. Cheney. A book, in the library of Sir Charles Price, gives a description of a

service of one hundred and eighty pieces, presented by the King of the two Sicilies to George III., in 1787. The preface, by the Director Venuti, states that the subjects are all copied from Greek and Etruscan specimens in the Royal Museum. This service is still in existence at Windsor: it is of white ground, with a red and black border, the subjects painted on the flat surface.



CAPO DI MONTE. A vase, with flowers in relief, edged with blue and red. The mark in blue (for Fabrica Reale). In

Mr. G. W. Reynolds's Collection. The Rev. T. Staniforth, of Storrs, has a delicate cream-coloured cup, of soft paste, with this mark. Sometimes the cipher is found without the crown.

Giordano.

*Apicello*

*B.G.*

CAPO DI MONTE. This name, probably of a modeller, occurs indented on a fine statuette in Mr. Fortnum's Collection.

CAPO DI MONTE. This modeller's name is scratched under the glaze of a pair of soft paste china figures of male and female peasants. Langford Coll.

NAPLES. This monogram is deeply impressed on some Neapolitan china plates, inscribed "Il pescatore" and "Donna dell' Isola di Procida," painted with costume figures, the views being in the bay of Naples, probably Giustiniani. In Mr. J. Loraine Baldwin's Collection.

MILAN. 1665. In the *Philosophical Transactions* for the year 1665 we read the following—"Notice was lately given by an inquisitive Parisian to a friend of his in London, that by an acquaintance he had been informed that Signor Septalio, a Canon in Milan, had the secret of making as good porcelain as is made in China itself, and transparent, adding that he had seen him make some. This, as it deserves, so it will be further enquired after, if God permit."

*J.R.*

MILAN. The "Manufacture Nationale de J. Richard & C<sup>ie</sup>" for porcelain as well as fayence, is successfully carried on. Their ordinary mark is in black initials. They have obtained several medals at the recent Expositions.

TREVIS0. There was a manufactory of soft porcelain here, probably established towards the end of the last century; carried on by the Brothers Giuseppe and Andrea Fontebasso. Sir W. R. Drake has in his collection a coffee cup of soft porcelain, inscribed, “*Fabbrica di Giuseppe ed Andrea Fratelli Fontebasso in Treviso, Gaetano Negrisole Dipense, 1831.*”

TREVIS0. On a porcelain coffee cup and saucer, the cup painted with a garden scene, with a man and woman holding

flowers, the former holding a bird, the latter a cage; at bottom, “Gesner, Id. xiii.” The saucer gilt only, and marked underneath “Treviso,” in blue, the other is red. In the collection of Mr. C. W. Reynolds. There is also a specimen in the Marchese d’Azeglio’s possession.

G.A.F.F.

*Treviso.*

TREVIS0. Fratelli Fontebasso marked in gold on a porcelain écuelle, blue ground, with gold fret borders and oval medallions of Italian buildings, landscapes and figures. In the possession of the Rev. T. Staniforth, of Storrs, Windermere.

F.F.

*Treviso. 1799*

TURIN. Vineuf. This manufactory was established about 1770. Vittorio Amedeo Gioanetti was born in Turin in 1729; he was a professor of medicine, and took his degree as doctor in 1751, and a public testimonial was accorded to him in 1757. He was subsequently elected Professor of Chemistry in the Royal University, and was a successful experimentalist. It was about 1770 that he established a manufactory of porcelain at Vinovo or Vineuf. Attempts had been previously made, but they were unsuccessful, and it was not until Gioanetti applied himself to the manufacture that it succeeded perfectly. In the *Discorso sulla fabrica de porcellana stabilita in Vinovo. Turin, 1859,* will be found a description of the various earths and clays of Piedmont as described by Gioanetti himself. It was noted for its fine grain and the whiteness of its glaze, as



well as the colours employed. The cross alone in brown, is on a cup and saucer, painted with the arms of Sardinia and gilt borders, in Mr. A. W. Franks's Collection.



TURIN. Vineuf. Sometimes only a cross, and the letter V, for Vineuf.



TURIN. Vineuf. The words stand for Dr. Gioanetti, Vineuf. These marks are usually graved in the paste, but sometimes coloured.



TURIN. These marks of a cross and a crescent are on an oblong china tray, painted with roses and detached flowers. Loraine Baldwin Coll.



VICENZA. There was a manufactory of porcelain here, but we have no particulars respecting it. This mark is stamped on a dessert plate, and by some connoisseurs referred to this place.

### VENICE.

The discovery of the *true* porcelain at Dresden (so called from being hard like the Oriental), which was brought to considerable perfection about 1715, on the discovery of the kaolin at Aue near Schneeberg, caused an intense excitement all over Europe, and the Sovereigns of the chief States bestirred themselves to promote and encourage the art of making porcelain by every means in their power.

Vienna was one of the first to obtain the secret, which soon spread over Germany. Venice was not long in following the example. Porcelain of soft paste was made here probably about 1720. The first proclamation we have any record of, was made in 1728, offering facilities and privileges to any persons who would undertake such works, and all subjects or

foreigners who desired to introduce into the city of Venice manufactories of fine earth or porcelain and maiolica, in use in the east or west, were invited to compete.

At the date of this proclamation a porcelain manufactory did actually exist in Venice, but the exact time of its establishment is not known.\*

Mr. Rawdon Brown (quoted by Drake, *Notes on Venetian Porcelain*) tells us the “Casa Eccel<sup>ma</sup> Vezzi” was founded by Francesco Vezzi, who was born 9 October, 1651. He and his brother Giuseppe were goldsmiths, and had made large fortunes by their trade. In 1716 these two “Merchants of Venice” offered the State 100,000 ducats for the honour of being ennobled, and in the same year they were elected and declared Venetian noblemen. Francesco turned his attention to the manufacture of porcelain. “Early in 1723, he had given up the goldsmith’s trade, and was no longer under the protection of the ‘golden dragon’ which guarded the entrance to his shop; emerging from the plebeian rank of smelter and banker, he suddenly became a gentleman and a competitor with kings in an artistic and refined trade. Thirty thousand ducats was the sum invested by Francesco Vezzi in a porcelain company, amongst whose shareholders were Luca Mantovani and others, including, there is reason to believe, Carlo Ruzini, who reigned Doge from 1732 to 1735.”

Francesco Vezzi died on the 4th May, 1740; the site of his manufactory was at St. Nicolo in Venice.

Sir W. R. Drake informs us that “in September 1740 we find Luca Mantovani (his partners, Doge Ruzini having died in 1735, and Francesco Vezzi in 1740,) paying an annual rent of 100 ducats to the brothers Ruzini (the Doge’s heirs), not only for rent, but also for the goodwill of the furnace at St. Nicolo, which had existed (probably for earthenware) since 1515. How long after Vezzi’s death the manufactory of porcelain was carried on does not appear, but, judging from the state-

\* A soft paste porcelain cup, painted with coats of arms, dated 1726, is quoted below.

ments made to the Senate in 1765, it did not long survive him, and the secret of his process for making porcelain had evidently not been disclosed."

There is evidence that in 1735, the Vezzi manufactory had been successfully established in the State, and had succeeded in producing porcelain, the specimens of which were referred to as being on a par with the productions of the principal *fabriques* of Europe. It is also known that the cause ascribed for that manufactory not being permanent, but sinking "into inactivity and decay," was the fact that it was dependent on the purchase of porcelain paste in foreign countries. Materials for making porcelain were to be obtained for the Venetian dominions, but not such as to produce the *hard* or Oriental porcelain; they therefore procured it from Saxony, and probably also some of the workmen; which will account for the fact that the "Casa Eccell<sup>ma</sup> Vezzi" produced both *hard* and *soft* paste.

To the Vezzi manufactory we must refer all the pieces marked in red or blue with VEN<sup>A</sup>. or other contractions of the word VENEZIA. They are painted with masquerades, grotesque Chinese figures and decorations in relief, flowers, birds, arabesques, and geometrical patterns in colours, statuettes, &c.; especially in the Venetian red, which pervades all the decorations, the handles, borders, and mouldings being sometimes covered with silver or platina, producing the effect of oxidised metal mountings. Another striking peculiarity in the decoration of porcelain of this period is a border of black or coloured diaper work, formed by crossed lines, and in the interstices small gilt points or crosses, bordered by scrolls in the style of Louis XV. These specimens are mostly of hard paste in form of bowls, plates, tureens, &c., and by some connoisseurs have been taken for Dresden, but they are doubtless of Venetian make and decoration; being unmarked, our only means of judging is by comparison. One fact is however clear, which has hitherto been doubted by some, viz.,—that *both hard and soft paste were made not only by the Vezzi, the Hewelkes, and Cozzi, at Venice, but by the Antonibons at Nove.*

We are again indebted to Sir W. R. Drake for our information respecting the following manufacturers :—

After the Vezzi manufactory had ceased to exist, we have no documents to prove that any efforts were made to introduce the manufacture of porcelain into Venice until December 1757, when a petition was presented to the Venetian College by Frederick Hewelcke\* and Co., who stated that the sale introduced and directed by them in Dresden, of Saxony porcelain had been carried on in a very flourishing manner, but that in consequence of the then existing war (the seven years' war which commenced in 1756) they had been obliged to abandon Saxony, and to seek in a foreign country "a peaceful refuge, convenient for the exercise of their art." They prayed that exclusive permission for twenty years might be accorded to them to manufacture in some convenient spot, Saxon porcelain (Porcellana di Sassonia) of every kind, form and figure, with exemptions from taxes for the exercise of their art during that period. The "Co." appears to have consisted of Maria Dorothea, the wife of Nathaniel Friedrich Hewelcke, who with her husband in 1758, presented a joint petition, more in detail, asking for rigorous penalties to prevent persons in their employ taking service elsewhere or giving any information, in order that the secret of the manufacture should not become known, &c.

The report of the Board of Trade states that Hewelcke was a man well furnished with means and capital, and one of the conditions recommended was, that the *concessionnaires*, the Hewelckes, should countermark the bottom of their works with the letter V, denoting Venice.

On the 18th March, 1758, the decree granted to the Hewelckes the privilege they had requested.

In what part of the Venetian dominions they established their manufactory does not appear, but when Antonibon of Nove's application was presented in 1762, they sent a specimen of their porcelain which they had made in Venice.

\* The name in the several documents is spelt in various ways—Hewelcke, Hewelike, Hewecken, and Hebelechi.

The privileges accorded to Antonibon in 1763 caused a great competition between the rival porcelain makers, which the Board of Trade in their recommendation styled *la fortunata emulazione*, so it may have proved to the State, but to the Hewelkes it seems to have proved eventually *unfortunate*, and at the termination of that war which had brought them to Venice, in 1763, they returned to their native country.

In 1765 the Senate granted to Giminiano Cozzi, in the Contrada di San Giobbe, Venice, protection and pecuniary assistance in carrying out a manufacture of porcelain.\* Cozzi's first efforts were directed to imitate the Oriental ware. He states in his petition, that he founded his anticipations of commercial success, mainly on the fact that he had discovered at Tretto, in Vicentina, in the Venetian territory, clay, suitable for the manufacture.

The 'Inquisitor alle Arti,' reported upon Cozzi's *fabrique*, thus, "Concerning the manufactory of Japanese porcelain (Porcellana ad uso del Giappon), it was commenced only in 1765, your Excellencies were eye witnesses of its rapid progress and therefore deservedly protected and assisted him. He now works with three furnaces, and has erected a fourth, a very large one, for the manufacture of dishes. He has constantly in his employ forty-five workmen, including the six apprentices, whom he has undertaken to educate, and from the date of his privilege in August, 1765, down to the middle of December, 1766, has disposed of 16,000 ducats worth of manufactured goods, &c., so that it may be fairly inferred that he will yet continue to make greater progress both in quantity and quality." This prophecy was fulfilled, and a very large trade was carried on for nearly fifty years. The pieces produced at Cozzi's manufactory were marked with an anchor in red, blue, or gold, and are still frequently met with, although specimens of his best products have become scarce. They consist of statuettes in biscuit, in glazed white porcelain, and of coloured groups,

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\* The Senate granted him 200 ducats towards the expense of erecting a water mill for grinding his materials, and 30 ducats monthly for twenty years.

vases, &c. The gilding on Cozzi's porcelain is especially fine; the pure gold of the sequin having been used in its decoration. We have imitations of the porcelains of other countries, Saxony, Sèvres, Chelsea, and Derby. The imitations of the Oriental are astonishing. The Marquis D'Azeglio possesses some examples of the coloured groups, as well as the glazed white figures. In fact specimens of nearly all the varieties of Venetian porcelain we have been describing, are to be found in his historically interesting Collection.

Cozzi's manufactory ceased in 1812. Since that date there does not appear to have been any porcelain made in Venice, but at Nove they still continued making porcelain for more than twenty years later. Lady Charlotte Schreiber has a splendid set of five porcelain vases of the Cozzi period, the centre being 17 inches high, the others  $13\frac{1}{2}$ , beautifully painted with bouquets of flowers, mask handles with festoons of fruit in relief; all these pieces are marked with the red anchor.

**VENICE.** The mark of the "Casa Eccel<sup>ma</sup> Vezzi," from *circa* 1720 to 1740. This mark is found painted in red;

sometimes stamped, as on a cup and saucer, with raised ornaments and the arms of Benedict XIII. (Orsini), who was Pope about 1730, in the Collection

of Mr. A. W. Franks. A similar mark is on a cup and saucer, painted with the Ottoboni arms, and the initials G O or P O interlaced, in the possession of the Marchese d'Azeglio.

**VENICE.** This mark, engraved and coloured red, is on a porcelain cup and

**Ven<sup>a</sup>A.G.1726.** saucer, painted in colour, with a large shield of arms of four quarterings (not heraldic), in the possession of the Marchese d'Azeglio. It is the earliest dated piece of Venetian porcelain known, made by Vezzi, at St. Nicolo.

**VENICE.** These letters, marked in gold, on a specimen in Mr. Reynolds's Coll.

**V<sup>a</sup>**

VENICE. This fanciful mark, of the Vezzi period, in blue, is on a porcelain saucer, the cup having VEN<sup>A</sup> in smaller characters, painted with blue birds and leaves, partly gilt; Reynolds Coll. A cup and saucer, with similar mark, is in the possession of the Marchese d'Azeglio.



VENICE. This is another singular mark of the "Casa Eccell<sup>a</sup> Vezzi;" the V formed of flourishes in the shape of three cranes' heads and that of a lion, in allusion to the lion of St. Mark. It occurs in red on a porcelain cup and saucer.

VENICE. The signature of Lodovico Ortolani, a Venetian, painted at the porcelain manufactory in Venice. This was the Vezzi *fabrique*—*circa* 1740.

*Lodovico Ortolani Veneto  
dipinse nella Fabrica di  
Porcelana, in Venetia*  
It occurs on a saucer, painted in lake *camaieu*, with a lady seated, holding a bunch of grapes, and a tazza and cupid (symbolical of Autumn); border of leaves, scrolls and birds. Reynolds Coll.

VENICE. The mark of a painter of the Vezzi period, on an écuelle painted in Indian ink, with a naked boy looking through a telescope, and extensive landscape, rococo border, etched in lines as from an engraving. Reynolds Coll.

G.M

VENICE. The mark of a painter (Giovanni Marcone) of the Cozzi *fabrique*, *circa* 1780, on a cup and saucer painted in colours with classical subjects and female figures; another plate has a similar subject, with border of festoons, flowers and birds. Reynolds Collection. Marcone appears to have painted both at Nove and Venice.



VENICE. *Soft Paste.* An anchor, painted red; on specimens much like Chelsea. Porcelain of the Cozzi period.

VENICE. Another variety of the anchor, painted red. Some specimens of Venetian porcelain are so similar to the Chelsea, both as to the paste and decoration, as scarcely to be distinguished of the Cozzi *fabrique*.

VENICE. This mark, in red, is on a porcelain cup, painted in the Chinese style with flowers. The saucer of the same pattern, has the Venetian red anchor underneath the letters instead of the star. In the possession of the Marchese d'Azeglio. Mr. C. W. Reynolds has a portion of the same service, so marked, except that the asterisk has only six points instead of eight under the letters A. G.

A^G^



A E.W.  
i.W

VENICE. These two marks are on two porcelain cups and saucers, in the possession of Mr. C. W. Reynolds.

N.B. The establishment of Messrs. Bertolini at Murano was, as we have seen, an important manufactory of maiolica, as well as of glass (p. 111). It has also been supposed they produced porcelain; but the following notes will prove that none was ever made there. They certainly produced very clever imitations of porcelain, in opaque white glass, called *smalto*, which have been frequently mistaken for porcelain, and this was apparently all they ever attempted. Early in the XVIIIth Century they obtained a decree for the sole manufacture of what they called *canna macizza* and *smalto*, both of which were enamelled glass, painted and gilt. Another decree, dated 1738, permits them to construct four additional *crucibles* for the same manufacture. In a petition for a decree for ten years, in 1753, the brothers Bertolini state that they had invented the manufacture of painted and gilt enamel, in imitation of porcelain ("che oltre aver essi inventato le manifatture di smalto dipinte e dorate a somiglianza di porcellane"). These imitations are not uncommon. Mr. Reynolds has a *smalto* vase, 14 inches high, painted with Mercury and Minerva, and a cup and saucer with the arms of Doge Tiepolo, both of which have the mark "Ven," as on porcelain. Sir W. R. Drake (to whom we are indebted for this information) says the Abbé Zaneti, curator of the Murano Museum, showed him specimens of Bertolini's *smalto*, or painted and gilt enamel, with Japanese designs; and after every possible enquiry and search in Murano by the Abbé and other competent authorities, "It may be taken for granted that the Bertolini did not at any time make porcelain."

## NOVE.

The manufacture of porcelain at Nove may be traced back as far as the 12th January, 1752, at which time Pasqual Antonibon brought from Dresden a certain Sigismond Fischer to construct a furnace for making porcelain in the Saxon style.

From this time forward he continued his experiments, and must have made great progress in the art, for in February, 1761, he had three furnaces, of which one was for Saxon (*ad uso Sassonia*), the other two for French porcelain (*ad uso Francia*). It was about this time that Pasqual Antonibon possessed, in addition to his ceramic works, a *fabrique* of waxed cloth (*tele cerate*), in which he had invested a large capital; it was not, however, a successful speculation; but it did not disconcert his other establishments, they continued prospering, and his porcelain kept on always advancing to perfection.\*

In 1762 Antonibon submitted to the Board of Trade specimens of his porcelain, and petitioned that the patent rights which had been conceded to Hewelcke should be extended to him. At that time, the report states, Antonibon had at Nove a manufactory, rich in buildings, machinery and tools; the capital embarked in it was estimated at 80,000 ducats, and he gave employment to 150 men and their families, in addition to 100 people employed in his retail business, carried on at his three shops in Venice, so great was the sale of his products. This extensive manufactory was, however, principally for maiolica.

On the 7th April, 1763, a decree was made in his favour, and he appears to have set earnestly to work in his manufacture of porcelain. His competitor, Hewelcke, shortly after deserted Venice; but he had a more formidable rival in Giminiano

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\* Letter of Francesco Antonibon, dated August, 1869, to Lady Charlotte Schreiber.

Cozzi, who obtained a decree for making porcelain in 1765, in which Pasqual Antonibon's manufacture is noticed, the Senate declaring it to be the duty of the Magistrate to make such arrangements as would lead to an amicable understanding between the rival manufacturers and their workmen.\*

Pasqual Antonibon and his son Giovanni Battista continued the fabrication of porcelain until the 6th of February, 1781, when they entered into partnership with Signor Parolini, always continuing the same manufacture *con sommo onore dell' arte* until the 6th of February, 1802. It was then leased to Giovanni Baroni, and he produced some very charming pieces, both in form and decoration, but in a few years, from being badly conducted, it began to fall off, and by degrees it went to decay and was abandoned. The "Fabbrica Baroni," however, lingered on more than twenty years.

On May 21st, 1825, the old firm of "Pasquale Antonibon and Sons" resumed the works; the actual proprietors being Gio. Batt. Antonibon and his son Francesco. They continued making porcelain until 1835, but all their efforts to sustain it were ineffectual; they could not compete with the porcelain manufactories of France and Germany, so they were compelled to abandon the manufacture,† since which time to the present they confine their attention to *Terraglia (terre de pipe)*, *Majoliche fine (faience)*, and *ordinaire* (ordinary wares), which are all monopolized by Rietti, a dealer at Venice.



**Nove.** The mark on the porcelain of Antonibon is usually a star of six rays in blue or red, sometimes in gold. Lady Charlotte Schreiber has a specimen on which the star is impressed, and another star by its side painted in red, also a vase and cover painted in lake *camaieu*, of St. Roche, with N stamped in the clay.

\* Drake's notes on Venetian Ceramics, page 33.

† Letter from Francesco Antonibon, one of the present proprietors, to Lady Charlotte Schreiber, who has kindly placed it at our disposal. It forms a complete history of the Nove porcelain.



A cup in the Reynolds Collection has a red star and the letter P, probably for Parolini. A star is sometimes found on the porcelain of Venice, but rarely.

NOVE. This curious mark of Antonibon's manufactory is on the centre of a set of three *éventail* jardinières of porcelain,



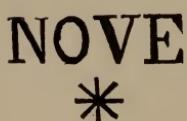
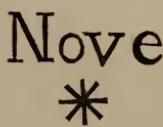
*Gio. Marconi pinxit.*

beautifully painted with mythological and classical subjects, and garden scenes, elaborately gilt borders, and the arms of Doge Tiepolo. The comet is uncommon; the painter's name is Giovanni Marconi. In Mr. Reynolds' Collection.

NOVE? This mark is on a large porcelain vase of scroll form, painted with flowers, and ornamented at bottom and on

*Gio. Battista Falzoni*  
*Fecce.* the pedestal with leaves and flowers in low relief, with scroll handles, 66 centimètres (26 in.) high. Date about 1770. This may perhaps be Giovanni Battista Antonibon of Nove.

NOVE. This mark is on a tea-pot, like Doccia ware, ornamented with raised flowers and painted bouquets. It is the name of the place in raised letters, repeated, as in the margin. In the possession of the Right Hon. W. E. Gladstone. Sometimes the word "Nove" is written in red.



NOVE. These two marks are also found; the latter is pencilled on a porcelain jardinière and stand, green and gold bands, painted with bouquets, marked in gold. S. Kensington Museum, £12.

*Fabbrica Baroni*

*Nove.*

GB  
NOVE



NOVE. The mark of Giovanni Baroni, successor of Antonibon, 1802-1825. On a porcelain vase with two handles, coarsely painted, pink ground, in the Coll. of Right Hon. W. E. Gladstone.

NOVE. Giovanni Baroni. On a porcelain vase, oviform, with coloured painting round the body, of merchants of European nations, merchandize, and shipping. In Mr. Reynolds' Collection.

NOVE. Another mark, attributed to this manufactory.

NOVE or VENICE. This uncertain mark, in gold, is on a porcelain cup and saucer, painted with flowers and two bistre drawings, in imitation of old engravings, laid on the pieces. Two others are in the collections of O. Morgan, Esq. and Rev. T. Staniforth. It is perhaps the monogram of a painter.

Z  
\*





## Spain and Portugal.



### MADRID.

**H**IIS manufactory (*Soft Paste*) called "*La China*," was founded by Charles III. in 1759, in the gardens attached to his palace of El Buen Retiro, in Madrid. It was organized by workmen he brought with him from Naples. The early ware produced here consequently resembles that of Capo di Monte.

MADRÍD. El Buen Retiro. The annexed mark is the monogram of Charles III, the founder, surmounted by a crown. He died in 1787. The Royal Manufactory and everything connected with it was destroyed by the French in 1812. Ferdinand VII, on his restoration, re-created *La China*, removing what was left to La Mancha, once a villa of the Alva family on the Manzanares.



MADRID. The mark, painted in red, on a porcelain cup and saucer, brown ground, painted with flowers and fruit. In the S. Kensington Museum.

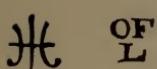
MADRID. Buen Retiro. The fleur-de-lis was used as a mark at Madrid as well as at Capo di Monte. It is sometimes placed above the letters O.F.L., as here shown.



MADRID. This monogram of Charles III. is said to be found on the Buen Retiro porcelain, without the crown.



BUEN RETIRO. This mark is on a very fine vase, 19 in. high. From the family of one of the directors. The upper and lower parts are painted with landscapes, the centre is of mottled lake ground.



BUEN RETIRO. On a soft paste cup and saucer, delicately painted in figures. The lis in blue and gold letters.

ALCORA, Spain. The Comte de Laborde, in his *View of Spain*, as recently as 1808, says, "On ne fait de porcelaine (en Espagne) qu'à Alcora et à Madrid ; celle d'Alcora est très commune, on en fait très peu." In confirmation of this assertion, M. Chas. Davillier, in a visit to Spain, saw an engraving of a furnace for baking porcelain with this inscription : "Modele de four pour la porselene naturele, fait par Haly pour M. le Comte d'Aranda. Alcora, 29 Juin, 1756." It is also noticed by Don Antonio Ponz, *Vilage de Espana*, in 1793.

ALCORA. Two large plaques of porcelain, of the latter half of the XVIIth Century, from the Comte d'Aranda's manufactory, both very well painted, are in Mr. Reynolds' Collection. One represents Christ bearing his cross, in colours ; the other, painted in sepia, of costumes of three Spanish provinces, with figures at a fountain.

MONCLOA, near Madrid. A porcelain *fabrique* was established in 1827, by M. Sureda, who was formerly Director of that of Buen Retiro.



OPORTO. Vista Alegre. *Hard Paste*. Established about 1790 ; directed by M. Pinto Basto. It is marked in gold or colours. The letters are frequently seen

without a crown. A cup and saucer, turquoise with white and gold flowers, marked VA in gold, is in the S. Kensington Museum. The manufacture of porcelain is still carried on at Vista Allegre by Messrs. Ferreira, Pinto and Filhos.

GERONA, on the road from Barcelona to Perpignan. The shield of arms of Cordova, and the word "Gerona" beneath, is on a tea service in the Reynolds, Bohn, and Baldwin Collections. The arms are surmounted by a female stabbing herself, holding a flag inscribed with "*Antes la muerte que consentir vivir p' (para) un tirano.*" By some connoisseurs, this is considered Oriental porcelain, and actually painted in China; and although admitting the Chinese to be clever imitators of European art, yet we are not quite convinced that such is the fact in this particular instance.





## Saxony.



### D R E S D E N .

**A** MANUFACTORY was established at Meissen, on the Elbe, about 12 miles from Dresden, by Augustus II. King of Poland, and Elector of Saxony, for the manufacture of hard paste, or true porcelain. The experiments of Tschirnhaus and Böttcher commenced about 1706; to the latter is attributed the invention of hard paste. His first attempt produced a red ware, like jasper, which was cut and polished by the lapidary and gilt by the goldsmith. It was made from a kind of brown clay found at Meissen. This red ware, made by Böttcher, was a fine stone ware, having the opacity, grain and toughness of pottery. A square Böttcher ware coffee pot, cut and polished, with flowers and the head of a boy, are in the S. Kensington Museum; and a bust of Böttcher himself, of the same ware, is in the Right Hon. W. E. Gladstone's Collection. An improvement upon this was a brownish red ware, with a good glaze, on which were placed designs in gold and silver leaf, like the Japanese. In 1708 Tschirnhaus died, and shortly after Böttcher succeeded in discovering the mode of making white porcelain by the accidental detection of the *kaolin* necessary for the purpose. The story is thus told: John Schnorr, a rich ironmaster of the Erzgebirge, in the year 1711, riding on horseback at Aue, near Schneeberg, observed that his horse's feet stuck continually into a soft white clay which impeded his progress. Hair powder for wigs, made principally from wheat flour, was

at that time in general use, and an examination of this earth suggested its substitution for the more expensive material, which was sold in large quantities at Dresden, Leipzig, and other places. Böttcher used it among others, and finding it much heavier, desired to find out the deleterious ingredients, and analyzed it, when to his great surprise this ingenious chemist found in it the identical properties of the kaolin, which he alone required to complete his immortal discovery of true porcelain. This white earth was known in commerce by the name of *Schnorrische weisse Erde von Aue*. The Aue kaolin was exhausted about the year 1850. In consequence of this important discovery, Augustus II. proceeded to establish the great manufactory at Meissen, of which Böttcher was appointed director in 1710. In 1715 he succeeded in making a fine and perfect white porcelain. The first attempts to paint upon this white body were very imperfect, consisting either of a blue colour under the glaze, or imitations of Oriental china. It has been stated that, up to the period of Böttcher's death, which happened in 1719, only the white porcelain had been made in Saxony; yet the success of this manufacture occasioned attempts at imitation in France, and porcelain works were established at St. Cloud, and in the Faubourg St. Antoine, at Paris.

It was under Höroldt's direction, in 1720, that paintings of a superior character, accompanied by gilding, and medallions of Chinese figures and flowers, were introduced, and magnificent services completed. In 1731 Kändler, a sculptor, superintended the modelling of groups, animals, vases, wreaths, &c., and Lindener and other artists painted birds, insects, copies of paintings from the Flemish school, &c. From 1731 to 1756 the best productions emanated from the Dresden manufactory.

A Dresden china figure of a Dutch skipper, of stout build, with a pointed hat, has in front the initials I. F. and the date 1738; in Lady Charlotte Schreiber's Coll. Another figure from the same model has I. F. 1752, marked in blue underneath with the crossed swords, in the Rev. T. Staniforth's Coll.

“ The Dresden porcelain reached its highest development

under the administration of the famous Count Bruhl, the same, in whose wardrobe Frederick the Great, when he took Dresden, found 1500 wigs, with suits of clothes and snuff-boxes to match each. His taste for magnificence made itself felt at Meissen, and we owe to him the most beautiful specimens it produced." (*Chambers' Journal*, 1857.)

Among the pieces produced about this time, by or under the direction of Kändler, may be especially noticed Count Bruhl's tailor and his wife riding upon goats with all the implements of their trade. To Kändler are also attributed the groups and figures forming when placed together "The Carnival of Venice," composed of Le Boeuf gras escorted by upwards of a hundred different figurines under the forms of Cupids, representing the various professions and trades, as a Lawyer, Doctor, Apothecary, Councillor, Knife-grinder, Gardener, Barber, &c., two carts, each drawn by four horses, full of masked personages, and the centre formed by a large clock, with rococo scrolls. These were all of coloured porcelain and independent of each other, being united or separated at pleasure. A complete set is, of course, excessively rare.

Kändler modelled men and animals of the natural size, also peacocks, herons, pelicans, and all sorts of birds. In the rich Collection of Lord Hastings, at Melton Constable, is a whole menagerie, which issued from the Dresden manufactory about this time. Kändler made the twelve Apostles, life size, and worked for five years from 1751 to 1756 on a colossal equestrian statue of Augustus III., but it never was completed, in consequence of the invasion of Frederick the Great, and the members of the "Porcelain King," as he was called, were dispersed, nothing now remaining but the head. The china was at that time much esteemed, as we find by a note in the *Gentleman's Magazine* for May 16th, 1753:—"This day a service of Dresden porcelain was sold at Mr. Uhthoff's sale, in Philpot Lane, for £115."

About 1754 Christian Wilhelm Ernst Dietrich became director, and engaged Luch, of Frankenthal, and Breicheisen, of Vienna, and the sculptor François Acier, from Paris, who

about 1765 introduced at Meissen the style then in vogue at Sèvres. In 1778 the King of Saxony, to give a stimulus to the works, personally superintended the inspection of the establishment, and in 1796 Marcolini was appointed Director, who remained so until 1814, when M. Von Oppel succeeded him. In 1833 M. Kahn took his place. The establishment is styled KONIGLICH SACHSISCHE PORZELLAN MANUFACTUR.

In the *London Magazine* of May, 1753, we read, "This fabrick, which brings annually great sums of money into the country, is daily increasing in reputation, and is carried to all the courts of Europe, even the Turks come from Constantinople to purchase it, and the rarest pieces that are made, are carried thither to embellish the grand Seignor's and his great officers' houses and Seraglios.

"These table services may be had from 100 to 1000 guineas and upwards, according to the quantity, size, and nature of the painting they are composed of."

"Those most commonly bought are about the value of 160 or 300 guineas. The plates are from 8 shillings to 24, and the terrines, dishes, bowl, &c., according to their bigness, &c. The sets of porcelain for tea, coffee, or chocolate may be had for 15 to 60 guineas. There is one particular kind from which they will abate nothing of 100 guineas the set; this is a double porcelain, not made at once, but a second layer added to the first form, resembling a honeycomb on the outside, which is of a pale brown colour, the letts or cavities being all painted as well as the bottoms of the insides of the cups and dishes. This, as all other sorts, may be had, painted with landscapes and figures, birds, insects, fruits, flowers, the first being the dearer, the latter the best executed, being almost equal to nature in beauty and liveliness of the colours. The grounds of all these different sorts of porcelain are various, some being painted on white, others in pink, some in compartments, others without. The spaces between are sometimes of a white, yellow, or pea-green colour, or the whole ground is white with running flowers. This sort, and the pea-green, in compartments, are the newest made, and in the most elegant taste.

"The single figures about 15 inches high are rated from 16 to 20 guineas, and those of 5 or 6 inches as many pounds, and this proportion is pretty nearly observed in the measures between these sizes. When they exceed it the figures grow much dearer.

"The porcelain entirely white, without the least painting, is the most esteemed of all, and with reason. It is not permitted to be sold, but reserved for the King's use, who makes very magnificent presents of it to foreign princes."

A note at the end of this account says, "It is with pleasure we can inform the publick, that an undertaking of this kind is carried on in the greatest perfection in our own country, so as to emulate the elegancies of Dresden or China porcelain, particularly at Chelsea and Stratford, near this metropolis."

This white porcelain was sometimes ornamented by private persons, especially by a Baron Busch, Canon of Hildisheim, who was the only person possessed of the secret of engraving with a diamond on china. In an advertisement of a sale by auction at Golden Square, by Mr. Owen, in June, 1767, we find "a tea set of the beautiful snow white Dresden with the hunt of the heron and falcon, most curiously engraved by Baron Busch. The valuable service now at Saltzdal, belonging to the Duke of Brunswick, esteemed at £10,000, was made a present to that Prince by the Baron, as were also the other curious pieces in the cabinets of most of the Princes of the Empire. This set was brought into England by the Secretary of a Sovereign Prince, and some plates framed as pictures, engraved by the same hand, after Rembrandt," &c.

Lady Charlotte Schreiber has a cup and saucer etched with birds, trees, and ruins, which was stated to be by Busch; the etching does not appear to penetrate beneath the glaze, but it is unsigned. Busch also etched on glass, and some pieces we have seen have his name written on them.

Among the most distinguished painters of porcelain was Angelica Kauffman, and specimens of her painting are occasionally met with. In the Marcolini period we sometimes find portraits, formed by the outlines of flowers and leaves, leaving

the profile on the white ground of the piece. The Rev. T. Staniforth, of Storrs, Windermere, has a cup and saucer, *gros bleu* ground, with medallions in the centre of bouquets of flowers, containing profiles of celebrated characters, five in each piece.

The Japanese Palace of Dresden contains a very fine collection of every description of porcelain, especially Oriental. About 150 of the finest pieces of china in this Museum were the result of a singular bargain between Augustus the Strong, of Saxony, and the King of Prussia in 1717, by which, in exchange for a regiment of Dragoons, without horses, uniforms, or arms, the King of Prussia ceded this fine collection of china. The “*acquits de livraison*,” dated Oranienburg, the 27th April, and Charlottenburg, 1st May, 1717, are still preserved among the archives of Dresden.

It may be stated that all the pieces of white Dresden porcelain sent from the Royal Manufactory are marked with a cut in the glaze, above or through the two swords, so that those specimens which have been painted elsewhere are easily detected; faulty pieces are also marked with one or more cuts. The same practice is now adopted at Sèvres.

The merit of the discovery of the manufacture of porcelain in Europe has been usually accorded to Dresden in 1709, but it was only a revival, for we have shown that so early as 1580 Florence had produced porcelain of a very durable character.

DRESDEN. Meissen. *Hard Paste*. The first mark used was the monogram A. R., signifying Augustus Rex, and was

affixed to all pieces intended for Royal use. It is found upon many imitations of the Oriental porcelain; used from 1709 to 1712. This mark has been recently placed upon modern Dresden, but is easily distinguished from the ancient. The pieces made for the King's special use are said to be marked with a number in gold, without the monogram.





DRESDEN. This mark, in gold, is on a drinking cup, beautifully painted with landscapes, and elaborate border, in gold and colours, of scrolls and brackets, figures, birds, &c. In the possession of Mr. Sigismund Rücker.

DRESDEN. The caduceus mark was used from 1712 to 1720, and it is said to have been placed upon china intended for sale. It is found on pieces in the Chinese style, as well as others. This mark is on a cup and saucer with raised leaves, painted with carnival caricatures of a man and woman dancing, called the *Pierrot China*. In the same Collection.



DRESDEN. This early mark, of the Electoral swords crossed, in blue, with the date 1716, is on the bottom of a pure white porcelain female figure of one of the Muses; the date is impressed at the back. Berney Collection, Bracon Hall.



DRESDEN. Another variety, sometimes painted thicker; used about 1720, when Höroldt was director.



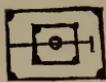
DRESDEN. This rare mark is found in gold, with the swords in blue, on a service made expressly for the King's favourite, the Comtesse Cosel or Koesel. The Japanese Palace at Dresden possesses six pieces of it. She was a celebrated danseuse, called Barberina, afterwards Countesse Cosel, favourite of Augustus III., who assumed the double Sovereignty of Saxony and Poland in 1733.



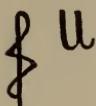
DRESDEN, of early date, from a specimen in the Museum at Dresden. Quoted by Dr. Graesse, Director.



DRESDEN of about the year 1718.  
Dresden Museum. Quoted by Dr. Graesse, Director.



DRESDEN of about 1718. Dresden Museum. Quoted by Dr. Graesse, Director.



DRESDEN, used about 1718. Dresden Museum. Quoted by Dr. Graesse, Director.

*Meissen,*  
27 Augusti, 1726.

DRESDEN. On a cup, sea-green ground, with a small medallion of Chinese figures in purple *camaieu*, gilt border. In the Sèvres Museum. It was not till about 1721 that they commenced making vases.



DRESDEN. The two swords crossed, of this form; used about 1740.



DRESDEN. Another mark denoting the King's period, shown by the dot; used in 1770. These pieces are rare. A fine plate of the Royal period, painted with cupids and emblems of the Arts and Sciences in lake *camaieu*, has in addition to the swords, *B* in italic capitals.



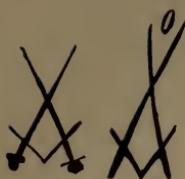
DRESDEN. Another variety of the same, found on porcelain with Watteau subjects, &c.



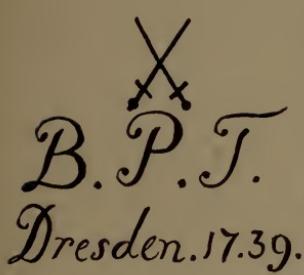
DRESDEN. This mark was used about 1778, marked, as usual, in blue.



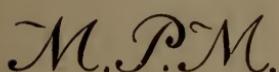
DRESDEN. A star between the handles is always found on pieces of the Marco-lini period, about 1796.



DRESDEN. Other varieties of the crossed swords, the arms of Saxony. On specimens in the collection of the Rev. T. Staniforth, of Storrs, Windermere.



DRESDEN. On a square tray of white porcelain, with leaves in relief, marked at the back in blue under the glaze, D. 5 $\frac{3}{4}$  in. (Bandinel Collection) S. Kensington Museum. Mr. Sigismund Rücker has a cup and saucer of the same date, with leaves in relief, painted with figures in Oriental costume, but without the initials; and a tea-pot, same date, is in the Rev. T. Staniforth's Collection.



DRESDEN. These initials are on a porcelain statuette of a female allegorical figure, 3 $\frac{3}{4}$  in. high. (Bandinel Collection). Sometimes the crossed swords are placed above, the whole enclosed in an oval.

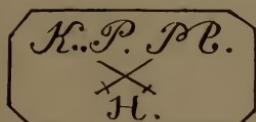
DRESDEN. The initial letters of *Meissner Porzellan Manufactur*.



DRESDEN. This mark is on a pair of modern Saxon porcelain seaux, with two handles, painted with conversations and flowers, green scale borders, for *Sachsische Porzellan Manufactur*. In the late Lord Cadogan's Collection.



DRESDEN. The mark for Royal pieces. The letters K. P. M. stand for *Königlichen Porzellan Manufactur*; marked in blue under the glaze.



DRESDEN. Another variety of the same mark. H., the painter's initial, in gold, the others blue.

C.F.Kühnel  
55 Jahr in Dienst  
57 Jahr alt  
1776

C.F Herold  
invl; et fecit , a meissē  
1750. 31<sup>st</sup> Sept:



DRESDEN. This inscription is on a trial piece. C. F. Kühnel, thirty-five years in service, fifty-seven years old, 1776. Mr. H. G. Bohn has a piece thus inscribed.

DRESDEN. A Meissen cup and saucer of exquisite workmanship, painted with brown and gilt medallions of ruins; on these are placed groups of classical figures of solid gold in high relief of goldsmith's work; the ground embossed with flowers. The inscription written above the crossed swords. This unique specimen is in the possession of Mr. H. G. Bohn.





## Austria.

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### V I E N N A .

**H**IIS manufactory (*Hard Paste*) is said to have been established by two French adventurers, who had resided at Meissen, and had probably been intimate with Böttcher. A musician, named La France, and a billiard marker, named Dupuis, who brought with them to Vienna, in October, 1717, a certain Christofle Conrad Hünger, who had been employed at Meissen as enamel painter and gilder, and at a later period, in 1718, they were joined by Samuel Stölzel, one of the directors of the works, who was possessed of the secret. It was a private enterprise, under the direction of Claude du Pasquier, who obtained from the Emperor Charles VII. a privilege for twenty-five years. For this early period there was no mark. In 1744 it was purchased by Maria Theresa, the Queen Consort, and this was the period of its greatest prosperity.

In 1785, when under the direction of the Baron de Sorgenthal, there were thirty-five furnaces, employing more than 500 persons. After the death of the Baron, in 1805, M. Niedermayer became director. It is now styled "I. R. Porcelain Manufactory of the State." The statistics for the year 1861 are here given : The production of finished pieces

from the kiln was 227,230 pieces; employing 200 workmen. The consumption of raw materials for the year was:

	Cwts.
China Clay .....	1,564
Quartz.....	559
Felspar .....	282
Gypsum .....	199
Marble .....	80
Fire-proof Clay for Saggers .....	14,481

The porcelain kilns are heated with wood.

The modern manufacture is remarkable for the application in relief of solid gold.

Douglas, speaking of Vienna in 1794, remarks, "In one of the suburbs is the manufactory of porcelain, which, though reckoned inferior to that of Dresden and Berlin, is executed with great beauty, but sold at an extravagant price—a service for Lord Spencer, and a still handsomer one for Sir F. M. Eden, I considered as elegant specimens of this fabric. All the porcelain manufactories which I have seen abroad appear to me useless and expensive sacrifices to vanity, as their produce is sold at such a price as must ever prevent its becoming an article of commerce."

The Imperial manufactory at Vienna was, in consequence of the great annual expense to the State, discontinued in 1864, and all the implements and utensils sold, the house being now used for other purposes. Some of the principal workmen, however, still continue to decorate porcelain as a means of subsistence.



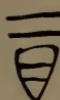
The mark used from 1744 was a shield of the arms of Austria, painted in blue, occasionally impressed; and this simple mark has been continued to the present day.



VIENNA. This mark is in blue, on an old Vienna cup and saucer, green and white, sold at Sotheby's in 1856.



A



M

VIENNA. On part of a service of Vienna porcelain, the A faintly stamped. Burn Collection.

VIENNA. On an old Vienna cup and saucer, coarsely painted with lake festoons, edged with blue and gold border and small detached flowers. The mark in blue. In Mr. J. Loraine Baldwin's Collection.

VIENNA. There are in the Sèvres Museum a cup and saucer, with compartments, of all the colours employed in the manufactory in 1806, and another cup, with those of 1838, and a plate, painted with flowers, after Van Huysum, by Joseph Nigg. Joseph Nigg, and a plaque by the same artist, about 1800. Mr. R. Napier, of West Shandon, has a plate painted with the Judgment of Paris, by Nigg.

VIENNA. There are some finely painted pieces by an artist of the name of Lamprecht, about 1796, who excelled in the representation of animals in the style of

LAMPRECHT. Berghem. Mr. Reynolds has a cup and saucer, and Mr. Farrer a plateau, signed with his name in full. He was afterwards engaged at Sèvres, and is yet remembered as having but one eye, and always working by candlelight.

VIENNA. The name of this artist is on a porcelain cup and saucer, finely painted with a nest of six cupids, some beginning to fly, drab ground, richly gilt border, in Mr. Reynolds's Collection.

Perger.

Furstler.

VARSANNI.

VIENNA. This painter's name occurs on a beautifully painted plate, representing Ceres. In the Vallet Collection.

VIENNA. An artist's name on a porcelain plate, with highly-finished painting in the centre, of Perseus and Andromeda, rich gold border.

*F. Wech.* VIENNA. The name of a porcelain painter, on a plate; subject, a female clipping cupid's wings.

VIENNA. The art of enamelling on copper was carried to great perfection, the principal artist was Christof Jünger. The Countess of Hopetoun has an enamelled tray finely painted with a boy playing on the bagpipes and a girl with flowers, dancing, inscribed "*Fo<sup>n</sup> Leopold Lieb invent<sup>t</sup> et pinxit*".

SCHLAKENWALD. *Hard Paste.* This is one of the oldest porcelain manufactories (except Vienna) in Austria; it was established about the year 1800. George Leppert was the owner in 1842, and much improved this industry in the State. Some pieces are marked "Leppert & Haas."

ELBOGEN (Bohemia). *Hard Paste.* Established 1815, for the manufacture of porcelain; it is celebrated especially by the works of its director and proprietor, M. Haidinger.

The mark is an *elbow* or arm, holding a sword, stamped without colour. Heraldically *or*, a dexter arm habited *gules*, holding a scymitar *arg.* It is the sixth shield in the collar surrounding the arms of Austria for Sclavonia. There are several specimens in the Sèvres Museum, painted

with landscapes, views of Prague, &c., with ornaments in relief coloured and gilt.

NOWOTNY. ALTEN-ROTHAU, or ALT-ROHLAU (near Karlsbad). *Hard Paste.* A manufactory of porcelain, conducted by A. Nowotny.

A.N.

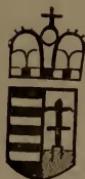
The mark impressed without colour. A specimen with the name in full in Mr. Reynolds's Collection.

HEREND (Hungary). There was a manufactory of porce-



lain here towards the end of the XVII<sup>th</sup> Century, but we are not informed of its origin. The author has in his possession a porcelain cafeti re, or set of four covered pieces, viz., coffee and milk pots and two sugar vases, fitting into a stand, which has as many holes to receive them; painted with large red carnations, gold edges; marked as in the margin in incuse letters; date about 1800. Sometimes we find the word HEREND impressed, and the arms painted as on some pieces in Mr. Loraine Baldwin's Collection.

## HEREND.

*Herend.*

HEREND. Porcelain manufactory carried on by Morice Fischer. The mark used by him is the shield of arms of Austria. Established in 1839.

HEREND. Another mark of M. Fischer, on a modern porcelain cup and saucer, in the possession of Dr. Wadham. The Hungarian arms surmounted by a crown.

Some of the porcelain produced here is of fine quality (hard paste), and the imitation of Oriental is wonderful. There is a cabaret of white porcelain, with compartments in green, with flowers, &c., of the end of the XVIII<sup>th</sup> Century. This was stated to have been bought in Ispahan in 1804, and purchased by the S. Kensington Museum in 1863 as Oriental. It is, however, now placed with the Hungarian productions.

**M**

HEREND. This mark is used by Morice Fischer on his best porcelain. Part of a service of yellow china in Dr. Diamond's Collection.

PIRKENHAMMER, near Carlsbad. *Hard Paste.* Founded in 1802 by Frederick H lke and J. G. List, of Budstedt, in Saxony; they directed this manufactory for sixteen years. In 1818 it was bought by Christian Fischer, of Erfurt, who

C.F.  
F&R  
F&R  
S.F.R

K & G  
PRAG

improved it so much that since 1828 it has ranked as the first in Austria. The mark is C. F., stamped under the glaze; it was afterwards changed to F. & R, the initials of the proprietors Fischer and Reichembach. It is continued by MM. Fischer and Mieg.

Two other marks of Messrs. Fischer and Reichembach.

PRAGUE. Bohemia. This mark is stamped on the base of a statuette of a German warrior, in white porcelain. A manufactory carried on by MM. Kriegel & C<sup>ie</sup>, successor of M. Prager.





## Prussia,

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### BERLIN.

**H**IIS manufactory (*Hard Paste*) was established by William Gaspar Wegeley in 1751. His invention is thus alluded to in the *Gentleman's Magazine* for 1753: "There has been discovered here (at Berlin) the whole art of making china ware, without any particular kind of earth, from a kind of stone which is common enough everywhere. The fine glossy outward coat is prepared from this, as well as the substance of the china, over which, after it is painted, they throw a kind of varnish, which fixes the colouring, and makes the figures look as if enamelled, without any mixture of metallic ingredients." The manufactory was carried on for about eight years, but never remunerated the originator, and he abandoned it in 1762, when Gottskowski, a celebrated banker, became the purchaser, and, assisted by his capital, it was brought to great perfection. In 1763 it was bought by Frederick the Great, and it became a Royal manufactory.

We read in the *Gentleman's Magazine* for 1764, that "The King of Prussia has at a great expense introduced a porcelain manufactory into his dominions, and has already brought it to such perfection as to rival that at Meissen, near Dresden, which his Majesty, during the late war, in a manner ruined." With a view to encourage the manufacture in his kingdom,

he made presents of superb services of Berlin china to several German princes in the year 1766. When Frederick the Great occupied Dresden, in the seven years' war, he expatriated many of the best modellers and painters to form his Royal manufactory; among these were Meyer, Klipsel, and Bohme. The King also transported great quantities of the clay and a portion of the collection. Independent of this, and the better to insure employment for the five hundred persons engaged in the processes, he restricted the Jews resident in any part of his dominions from entering into the marriage state, until each man had obtained a certificate from himself, which was only granted on the production of a voucher from the Director of the manufactory, that porcelain to a given amount had been purchased, and that there was reasonable cause for granting the indulgence. Of course the Jews more readily disposed of their purchases than the general dealers, and the device was attended with much success. To insure its success and extend its operations, he embraced every opportunity that was presented; and the establishment was so well supported that in 1776 seven hundred men were constantly employed, and it is said that three thousand pieces of porcelain were made daily.

Mr. S. Rücker has a beautiful and interesting specimen, being a cup and saucer, part of the service presented by Frederick the Great to the Emperor Joseph II. on his coronation; the saucer has a highly-finished equestrian portrait, and the cup his initials J. H. and the crowns of Austria, Bohemia and Hungary on a velvet cushion. Mr. S. Rücker has also in his collection a presentation piece of Berlin porcelain, a cup and saucer; the former has a highly-finished miniature portrait of Frederick the Great, and the latter his initials F. W.; equal in quality and finish to anything produced at Meissen.

The Berlin Royal Porcelain Manufactory now works seven kilns, and employs three hundred workmen; the annual produce amounts on an average to half a million of finished articles, value 150,000 Prussian dollars. The superintendence

is entrusted to M. Kolbe (who succeeded M. Frick in the direction), under whom are Dr. Elsner as chemist, M. Mantel as master modeller, and M. Looschen as head painter.

The porcelain manufactories of Berlin and Charlottenburg are both under the direction of M. Kolbe, Councillor of State, employing at the present time sixteen furnaces and about five hundred workmen. At Berlin wood is used for fuel, at Charlottenburg coal.

At the Berlin manufactory *Lithophanie* was invented, of white biscuit plaques, the shadows being produced by the graduated thicknesses of the paste, which, when placed against a window form transparent pictures; also *Lithogéognosie*, or transfer printing on porcelain, by a celebrated chemist named Pott, on which subject he published an illustrated book as early as 1753.

One of the finest products of Berlin is the magnificent service presented by the King of Prussia in 1818 to the Duke of Wellington.

The modern Berlin mark of the sceptre is sometimes covered with a large gold rose, or a green leaf, by trade impostors, to conceal it. Some of these pieces have a most imposing appearance, and are in close imitation of old Capo di Monte and other celebrated manufactories, and are frequently sold at high prices to the unwary. We know of a porcelain tankard with coloured nymphs and satyrs in relief, with imitation early silver mounts, for which a high price was obtained. The deception may be traced to the neighbourhood of Frankfort, whence so many falsifications have of late years emanated.

Frederick King of Prussia was very desirous to produce china equal to that of Dresden, and the Berlin mark was frequently made to assimilate, as the following extract from a letter written by the Prince de Ligne to the King of Poland will prove:—"One day I turned a plate to see what kind of china it was; on which the King of Prussia said—'Of what manufacture do you suppose it to be?' I replied—'Saxon, I think; but, instead of two swords, I perceive only one; that is fully as good as the two.' 'It is a sceptre,' said the King.

'I beg your Majesty's pardon, but it is so like a sword that one may easily mistake it.' This was indeed true in every respect."



BERLIN. The mark of Wegeley from 1751 to 1761, two strokes of the W being longer and crossing each other.



BERLIN. In 1761, when it became a Royal establishment, the sceptre was used, on painted and gilt porcelain in brown, on white china it was marked in blue. The letters K. P. M. are sometimes placed below it.



BERLIN. Another form of the sceptre, used about the same time. An eagle is sometimes added.

BERLIN. A special mark, in blue, first used about 1830 on small richly decorated pieces. The letters represent Königlichen Porzellan, or Preussische, Manufactur.

BERLIN. The mark of Wegeley, being the first two letters of his name, impressed on an early Berlin vase, painted with a frieze of classical heads round the upper part, and gilt leaves at bottom; also on a cup and saucer, dark blue with medallions of flowers. In the possession of Mr. Reynolds.

BERLIN. The crossed sceptres are sometimes found on the old Berlin ware, evidently to imitate the Dresden mark. This mark in blue, as in the margin, with the number 60 in gold, is on an octagonal sucrier and cover, painted with figures, of decided Saxon pattern. In the Collection of Mr. J. Loraine Baldwin.





Unknown. On a German porcelain tea pot, decorated with floral arabesques in blue. XVIIth Century.



BERLIN. At the present day the porcelain is marked with the stamp annexed, in blue, to which is sometimes added the painter's mark.

CHARLOTTENBURG, near Berlin. *Hard Paste*. Established in 1760 by M. Pressel. The mark stamped in colours up to



1830. It now belongs to the Government, and both are directed by M. Kolbe. Ordinary porcelain is made, but of fine quality, for domestic use, which is called *Gesundheitsgeschirr*, or *hygiocérame*; it

was intended to serve as a substitute for the pottery with a lead glaze, which was considered injurious, from the poisonous nature of the ingredients.

"Charlottenberg was formerly only a small village called Lutzemberg on the Spree, about two miles from Berlin. The consort of Frederick I. being pleased with its situation, began to build here, and after her death the works were continued by His Majesty, who named the place Charlottenberg, in memory of its having been the favourite retreat of his Queen Sophia Charlotte. In this palace, one of the most considerable structures in Germany, is a closet furnished with the choicest porcelain, and a tea table and equipage of solid gold." (*Royal Magazine*, 1759.)

B. P. M.

These letters are occasionally placed under the eagle to indicate the Berlin porcelain manufacture. Mr. W. Aylen, of Southampton, has a *dejeuner* service, with the letters T. P. M. beneath the eagle.



MOABIT, near Berlin. Established in 1835. M. Schuman proprietor. The mark in blue.

BRANDENBOURG. In the commencement of the year 1713, Samuel Kempe, a miner of Freiberg, who had become one of the principal workmen of Böttcher, escaped from Meissen, and offered his services to Frederic de Görne, a Minister of Prussia. A workshop was established at Plauen, on the Havel, near Brandenbourg, belonging to M. de Görne, and they made an inferior sort of porcelain, known as the “porcelaine de Brandenbourg,” which was taken to Leipzig fair and sold from 1717 to 1729; after which time we have no further account of it.

WALDENBURG (Silesia). A manufactory of porcelain (*hard paste*) carried on by M. Krister.

ALTWASSER (Silesia). A manufactory of porcelain is still carried on by M. G. Tielsch and Co. There are some other potters at this place—Messrs. Heuback, Kämpe, and Sontag.

HÖCHST. Mayence. *Hard Paste.* Founded in 1720, by Gelz, a *faïencier* of Frankfort, assisted by Bengraf and Lowenfink, but they were unsuccessful, and called in Ringler, of Vienna, who had escaped from the manufactory. In 1740, during the Electorate of Jean Frederic Charles, Archbishop of Mayence, their porcelain ranked among the first in Europe. About 1760 the celebrated modeller Melchior was engaged, and some very elegant statuettes were produced, and effective designs for vases, &c. He left the manufactory about 1785, but his successor, Ries, was not so skilful, and all his figures having disproportionate heads, the so-called “thick-head” period commenced. Christian Gottlieb Kuntze is another celebrated enamel painter of this *fabrique*. On the invasion of the French under General Custine, in 1794, all the materials were sold by auction.



HÖCHST. Mayence. The mark is a wheel,—the arms of the Archbishop of Mayence,—sometimes surmounted by a crown; in gold, red, or blue, according to the quality.



HÖCHST. Mayence. Sometimes the wheel is used without the crown.



HÖCHST. Mayence. Another wheel, with only five spokes; an early mark. Those pieces with the letter M. (Melchoir) are very scarce.



HÖCHST. Mayence. Another mark of the manufactory, in brownish red.





## Bavaria.

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### NUREMBERG.



HERE was an establishment here for the manufacture of porcelain, as well as fayence, as early as 1712.

It was founded by Christopher Marz and Johann Conradt Romeli. This fact has been brought to light by the Director of the Berlin Museum, M. Von Olfers, who has placed in the Museum six oval plaques, 2 feet 6 inches in diameter, painted in blue *camaieu* on porcelain *pâte tendre*; four of them represent the Evangelists, and the other two are portraits of the founders themselves, inscribed on the back as follows:—on the one, “*Herr Christoph Marz, Anfänger dieser altherlichen Nürnbergeschen porcelain-fabrique, an 1712. Ætatis suæ 60. Georg Michael Tauber pinxit A. 20. o. 22. November,*” 1720; which in English reads thus: “M. Christoph Marz founder of this magnificent Nuremberg *fabrique* of porcelain, in the year 1712,” &c. On the reverse of the other is written: “*Her Johann Conradt Romeli, anfänger dieser allhiesigen porcelaine-fabrique, an 1712. In gott verschieden, an 1720,*” with the name of the painter as before. Mr. Reynolds possesses a large oval fayence plaque, with a portrait of another part proprietor of these works, inscribed on the back: “*Herr JOHANN JACOB MAYER Erkauffer des Romelischen halben Antheils an dieser Porcelaine Fabrique. Año 1720, Ætatis sue 30. Georg Michael Tauber pinxit Año 1720 & di 22 November.*” “M. J. J. Mayer purchaser of Romeli’s half share of this china

*fabrique* in the year 1720, aged thirty.” Marz died in 1731, when the establishment was sold, and it afterwards produced a common sort of pipe-clay, ceasing entirely about the end of the XVIIIth Century. M. Demmin has also a square plaque, painted in blue, with the arms of Marz, inscribed as those just mentioned, but stating that he died on the 18th of March, 1731.

### FRANKENTHAL.

FRANKENTHAL. Palatinate (now Bavaria). *Hard Paste.* Established in 1754 as a porcelain manufactory, by Paul Hanüng, who having discovered the secret of hard porcelain, offered it to the Royal Manufactory at Sèvres, but, not agreeing as to price, the offer was declined, and they commenced persecuting him. A decree of 1754 forbade the manufacture of translucent ware in France except at Sèvres, and he was compelled to carry his secret to Frankenthal, and leave his fayence manufactory at Strasbourg in charge of his sons. Ringler, who had quitted Höchst in disgust after his secret had been divulged, became director, and they continued making porcelain until Hanüng’s death in 1761. It was then purchased by the Elector Palatine Charles Theodore, and, by his patronage, attained great celebrity, which it maintained until he became Elector of Bavaria in 1798, when it greatly declined, and all the stock and utensils were sold in 1800, and removed to Greinstadt.

The following chronogram denotes the year 1775 :—

VARIANTIBVS·FLOS·CVLIS·DIVERSI·COLORES·FABRICÆ·  
SVB·REVIVISCENTIS·SOLIS·HVIVS·RADIIIS·EXVLTANTIS·  
IN·FRANKENTHAL. \*

It occurs on a porcelain plate, having in the centre the initials of Carl Theodor, interlaced and crowned, within a gold star of flaming rays; radiating from this are thirty divisions, and on the border thirty more, all numbered and painted with small bouquets, *en camaieu*, of all the various shades of colour em-

ployed in the manufactory. On the back is the usual monogram, in blue, and "N. 2," impressed. In the Collection of the Rev. T. Staniforth, of Storrs, Windermere.



FRANKENTHAL. The early mark under Hanüng was a lion rampant, the crest of the Palatinate, from 1755 to 1761; marked in blue.



FRANKENTHAL. The mark of Joseph Adam Hanüng, and is often found with the lion.



FRANKENTHAL. Second period, when it became a Government establishment. The initials of Charles Theodore under the Electoral Crown. A specimen in the S. Kensington Museum—a vase and cover, painted with a mythological subject—has this and the preceding mark of Hanüng both together.



FRANKENTHAL. The mark of Paul Hanüng, frequently scratched under the glaze, or pencilled.



FRANKENTHAL. The mark of Hanüng, scratched under the glaze, on a figure in the Collection of the Rev. T. Staniforth.



FRANKENTHAL. This mark has been attributed to Ringler, but not on good authority.



FRANKENTHAL. These two marks, of a lion rampant and monogram of Joseph Adam Hanüng, are on a saucer, painted with cattle; the letters beneath are indented. In the Collection of the Rev. T. Staniforth.

FRANKENTHAL. This is probably a painter's mark, or that of a modeller; it is placed by the side of the Carl Theodore monogram on a statuette of a man with two faces, holding a medallion on which is a nymph pouring water from an urn. In Mr. Reynolds's Collection.



FRANKENTHAL. This mark is placed as belonging to this manufactory by Mr. Marryat.



GREINSTADT. The stock and utensils of the Frankenthal manufactory were purchased in 1800 by M. Von Recum. This was recently carried on by Franz Bartolo, whose mark was F.B.

NEUDECH, on the Au, and NYMPHENBURG. Established in 1747, by a potter named Niedermayer. The Comte de Hainshausen became patron in 1754, and in 1756 he sent for Ringler, who organized the establishment, and it was then placed under the protection of Maximilian Joseph, Elector of Bavaria. In 1758 this manufactory was altogether removed to Nymphenburg. On the death of Charles Theodore, his successor, the Frankenthal manufactory was abandoned, and also transferred to Nymphenburg, which is still in activity as a Royal establishment, and well supported.

The colours and gilding of this porcelain are excellent; the landscapes painted by Heintzmann, the figures copied from the best pictures at Munich by Adler, are very finely painted. Lindeman was also a good artist employed here.

The pieces are manufactured in white at Nymphenburg, but chiefly decorated at Munich and elsewhere; that is the reason why the Nymphenburg mark is frequently found impressed, and the mark of some other factory painted in colour. In the Sèvres Museum are three cups and saucers, with portraits of Maximilian Joseph, King of Bavaria; his Queen, and daughter, Princess Auguste-Amelie d'Eichstaedt, painted

by *Auer*; a cup, with a view of Munich, &c., obtained from the manufactory in 1808.

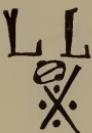
On January 1st, 1806, the Elector of Bavaria and the Duke of Wurtemberg, after being so authorised by the Emperor Napoleon, declared themselves Kings.



NYMPHENBURG. Mark—the arms of Bavaria—impressed, without colour, on hard paste, the shield is usually of a squarer form than is here given.



NYMPHENBURG. Another form of the arms of Bavaria, also impressed on the ware.



NYMPHENBURG, near Munich. These marks, in blue, are on a cup, of blue and red ornaments on white; the two L's impressed. The saucer has the arms of Bavaria only, impressed. These specimens are in Mr. Reynolds's Collection.



NYMPHENBURG? On a German porcelain cup, decorated in blue and red with Chinese ornaments, which M. Jacquemart attributes to England, but is probably Nymphenburg, from its similarity to the preceding, or the orb and sceptre of Berlin.

i.A.H  
j778  
D. 17. 86

NYMPHENBURG. A tankard, of porcelain, painted with figures emblematical of the four quarters of the globe. Probably a painter's signature; it has the arms of Nymphenburg impressed. In Mr. C. W. Reynolds's Collection.

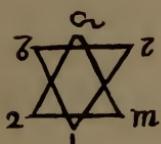
*C. H. Silbertamer*  
1771.

NYMPHENBURG. This name occurs on a plate of embossed basket pattern, painted with flowers; inscribed on the back as in the margin, perhaps the person for whom it was made. In the Collection of the Rev. T. Staniforth.

G. C. LINDEMAN      NYMPHENBURG. The name of this artist occurs on a porcelain cup and saucer, painted with landscapes and figures, green and gold border; stamped with the shield, and name painted in full. In Mr. Reynolds's Collection.



NYMPHENBURG. The shield stamped, the name and figures in red, probably the painter's name.



NYMPHENBURG. This is an early mark, painted in blue, consisting of two interlaced triangles, with mystic characters at each point of the angle, which vary on different specimens; probably Masonic.



WURTZBURG (Bavaria). *Hard Paste*. XVIIth Century. Marked in blue, the mitre of the Prince Bishop. No particulars are known. (*Greslou*.)

BAYREUTH, formerly a Margraviate, now annexed to Bavaria. *Hard Paste*. There was a manufactory of pottery here as early the XVIth Century (see page 238). The town is about 41 miles north-east of Nuremberg, and there still exists a manufactory, at which porcelain as well as fine fayence is made, at a village adjacent, called St. George-sur-l'Estang, on the opposite side of the Mein. This mark, in gold letters, is on a cup, well painted with a view of the town, and figures in costume of the latter

**Bäyreith**  
1744

part of the last century; in the possession of Sir Henry B. Martin. The letters "F.M." now defaced are above, and "No. 24," below. There was a manufactory of porcelain established here in 1836, by a potter named Schmidt, who in that year presented some specimens to the Sèvres Museum.



BAYREUTH. Another mark; sometimes only the letter B is used.

Baijreuth  
See Jueht

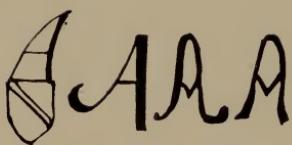
BAYREUTH. On a well painted porcelain cup and saucer, gilt fluted base, painted with landscapes and figures round the upper part in lake *camaieu*. In the Collection of Mr. J. Loraine Baldwin.



ANSPACH (Bavaria). *Hard Paste*. 1718. A town which belonged to the Margraviate of Anspach and Bayreuth. The mark of an eagle with wings displayed is in blue. Specimens in the Sèvres Museum.



ANSPACH. The Margraviate crown marked in red on a German porcelain pot and cover, yellow ground, covered with small red annulets and dots. The upper mark is frequently seen on china of the same character. Pieces in the Rev. T. Staniforth's Collection.



ANSPACH. *Hard Paste*. These marks are given by Mr. Marryat as belonging to Anspach, but he is uncertain whether they belong to Anspach in Thuringia or the former Margraviate in Bavaria, most probably they may be referred to the last-named State.



ANSPACH. *Hard Paste*. On a porcelain milk ewer, beautifully painted in lake *camaieu*, with a landscape and richly gilt scroll borders, in the Collection of Mr. Sigismund Rücker.





**A**



ANSPACH. Another modification of this mark, in blue under the glaze, which M. Greslou erroneously attributes to Meissen, as the monogram of Augustus, King of Poland, surmounted by the eagle.

ANSPACH. Marked in blue on an early German porcelain milk pot, painted with moths, butterflies, and flowers.

ANSPACH. This mark is graved in the clay before baking, on a cup and saucer, painted with female portraits, in the Collection of the Rev. T. Staniforth.

ANSPACH or BAYREUTH. On a German porcelain cup and saucer, painted with flowers and hearts-ease, in the Collection of the Rev. T. Staniforth.

Unknown mark. Germany, perhaps Anspach. On a decorative plate.





## Brunswick, Wurtemburg, etc.

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### FURSTENBURG.

 HIS manufactory was established in 1750 by Bengraf, who came from Höchst; he died the same year, and Baron von Lang, a distinguished chemist, undertook the direction of the works, under the patronage of Charles Duke of Brunswick. The manufactory has been carried on by the Government up to the present time.

In 1807 the Sèvres Museum obtained from the manufactory a plate painted with classical subject, by Brüning; a coffee cup, decorated in gold, by Heinze, and other specimens. Mr. Stunkel, director of the *fabrique* in 1840, also presented other pieces.



FURSTENBURG. *Hard Paste.* The mark is an F, of various forms, pencilled in blue.



FURSTENBURG. On a plate, light green ground, perforated border, painted in the centre in purple *camaieu*, with figures, after Watteau. S. Kensington Museum.



FURSTENBURG. Other forms of the letter F ; marked in blue.

HÖXTER. One of the men who obtained the secret from Ringler, named Paul Becker, after having tried in vain to sell

it in France and Holland, founded a *fabrique* at Höxter, and produced some fine pieces, sufficient to arouse fears of rivalry on the part of the Duke of Brunswick, who made terms with him, and the manufactory was abandoned. The mark used by him is unknown.

HÖXTER, near Furstenburg. *Hard Paste*. This mark, in blue, occurs on some German porcelain cups and saucers, painted with bouquets. It may be, perhaps, the mark of a painter of flowers named Zieseler, who commenced making porcelain here about 1770. Specimens of this tea service are in the possession of the Rev. T. Staniforth, Mr. Reynolds, Mr. Franks, and Mr. Baldwin.

NEUHAUS, near Paderborn. 1750. Von Metul, a mixer of colours at the Furstenburg manufactory, escaped with two others, and commenced making porcelain, but they were soon discovered, and obliged to discontinue it.

LUDWIGSBURG, or LOUISBURG, called also KRONENBURG porcelain. *Hard Paste*. This manufactory was established by Ringler in 1758, under the patronage of Charles Eugene, the reigning Duke. It was celebrated for the excellence of its productions and the fine paintings on its vases and services, as well as for its excellent groups. The mark is the double C, for the name of Duke Charles, ensigned with a high German Ducal crown, surmounted by a cross. The mark of two C's, with a Count's coronet, which is frequently attributed to this town, belongs to Niderviller.



LUDWIGSBURG. Another mark; the double C, surmounted by a crown and a cross.

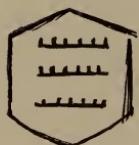


LUDWIGSBURG. Two other marks, of the cipher, without a crown, but they must not be confounded with the interlaced C's of Niderviller.

Although Charles Eugene died in 1793, the same ciphers (CC) were used until 1806, when the letters under the crown were changed to T. R., and in 1818 to W. R., but these are rarely met with.



LUDWIGSBURG. These marks, in blue, are on the bottom of a cup and saucer, painted with the initials V and G in flowers; the cup has the L only, the saucer the arms of Wurtemburg, the three stags' horns. In the possession of the Rev. T. Staniforth.



LUDWIGSBURG. This shield, and the letter K impressed, is on a coffee pot in the S. Kensington Museum. An ink-stand, painted in lake *camaieu*, with flowers, and marked in blue, is in the Loraine Baldwin Collection.



LUDWIGSBURG. The letters T. R., under a crown, were used from 1806 (the first year the king was created) to 1818.



LUDWIGSBURG. On a porcelain cup and saucer, drab ground, coarsely painted with Venus and Cupid, border of masks. In the Collection of the Rev. T. Staniforth.



LUDWIGSBURG. On a porcelain cup and cover, painted with roses and other flowers; the mark in red, and a D impressed. In the Collection of the Rev. T. Staniforth. Also on a cup and saucer, with landscapes and figures in brown on yellow ground, in the Baldwin Collection.



LUDWIGSBURG. This mark, the letters W. R. under a crown, were used from 1818.



LUDWIGSBURG. This mark of a stag's horn, from the arms of Wurtemberg, was used at a later period. A cup and saucer, light yellow ground, with brown scroll border, has this mark in blue; in the Loraine Baldwin Collection.



HILDESHEIM. Hanover. *Hard Paste*. Established about 1760. Marked in blue; sometimes the letter A only.

FULDA. (Hesse). Established about 1763 by Arnandus, Prince Bishop of Fulda, for the manufacture of porcelain.



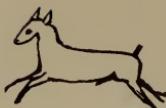
*Hard Paste*. The mark (in blue) signifies Fürstlich Fuldaish (belonging to the Prince of Fulda). The best artists were employed, and many grand vases, figures and services produced, of a fine white paste, and handsomely decorated.

The pieces are scarce, as the greater part were reserved for the Prince Bishop and his friends. His successor, Henri de Butler, in 1780, abandoned the manufacture, and all the models and instruments were sold by auction. A cup and saucer, ornamented with a bisque medallion portrait, is in the S. Kensington Museum.



FULDA. A cross, the arms of Fulda, is frequently found upon groups of figures.

HESSE CASSEL. *Hard Paste*. This mark is sometimes found on porcelain, and has been so attributed. The manufacture is of the end of the XVIIIth Century. A workman



of Ringler's is said to have established a factory here about 1763, which was celebrated for its porcelain.

HESSE DARMSTADT. This mark is so attributed by M. A. Jacquemart. It occurs on a cup and saucer, with a black portrait of a gentleman and neat border of small flowers; and the monogram of H. D., without the crown, is on another cup and saucer, pink ground, with the view of a town. Both these are in the Loraine Baldwin Collection.

KELTERS BACH (Hesse Darmstadt). It was about the year 1756 that this porcelain manufactory was founded by a Saxon named Busch, but it was soon abandoned, and no specimens are known.





## Thuringia.

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**S**ITZERODE (established 1759) was the parent of all the porcelain manufactories of Thuringia; the process appears actually to have originated here. The story told of its commencement is, that in 1758 an old woman brought some sand for sale to the house of a chemist, named Macheleidt. His son, then a student of Jena, made some experiments and fabricated a sort of porcelain. Improving as he continued his essays, he, in the following year, laid before the Prince of Schwartzbourg satisfactory proofs, and obtained permission to open an establishment at Sitzerode, where he employed four workmen, and in 1762 it was removed to Volkstedt. The manufactory is still carried on at Volkstedt, near Rudolstadt, by Macheleidt Triebner & Co. (Specimens at Paris in 1867.)

VOLKSTEDT. *Hard Paste.* The porcelain manufactory of Sitzerode was transferred here in 1762, where it was farmed by a merchant named Nonne, of Erfurt, who greatly enlarged and improved the works. About the year 1770 it was carried

on by Greiner. The mark is C. V. or G. V., sometimes with a shield of arms, which may be the initials of Greiner, Volkstedt. In 1795 more than 120 workmen were employed.

 **C and V.**

VOLKSTEDT. The letter C and V, sometimes interlaced.

VOLKSTEDT. Another mark, quoted by Mr. A. Joseph as unknown, but it is probably of the same manufactory.



These marks have been attributed by Mr. Marryat to Kloster Weilsdorf, but apparently without sufficient authority. The letters C and V, it may be remarked, whether separately or interlaced, could scarcely represent this *fabrique*, for in all the geographical dictionaries the word "Kloster" is spelt with K, and "Veilsdorf," according to the German language, would have W for its initial letter.



VOLKSTEDT. On a milk pot and cover, painted with landscapes on a border of flowers. S. Kensington Museum.

RUDOLSTADT (SCHWARTZBURG). *Hard Paste*. Established 1758, originally at Volkstedt, and afterwards removed to Rudolstadt, near Jena. The mark was R, for the name of the place. Gotthelf Greiner had the direction of several of the Thuringian manufactories; he died in 1597. This establishment still exists, but only common blue and white ware is made. This mark is in blue.



RUDOLSTADT. This mark, a hay fork, is part of the arms of Schwartzburg (a hay fork and curry comb). It is on a pair of candlesticks with blue flowers, in possession of the author; also on a tankard in mounting of the last century, in Mr. Reynolds's Coll.



RUDOLSTADT. The same mark crossed, is on some pieces of porcelain, in possession of the Rev. T. Staniforth.

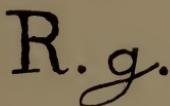


RUDOLSTADT. This mark is made expressly to imitate the Dresden; the style of the Marcolini period being closely copied, as well as the form; gilt ring

handle at top, and angular handle. It is on a cup, cover and saucer, beautifully painted with groups of flowers; in Mr. J. Loraine Baldwin's Coll.

REGENSBURG (Ratisbon). This mark, in blue, is on a cup and saucer, with landscapes in bistre on white ground; there

is also the letter Z or N on both pieces, but it does not belong to the mark before mentioned, and may be the painter's initial. In Mr. Reynolds's Coll.



RATISBON, formerly Regensburg. A porcelain *fabrique* of Mr. J. A. Schwerdtner; some pieces painted with the Cathedral, and landscapes, are in the Sèvres Museum.



RAUENSTEIN, in Saxe Meiningen. Established 1760. *Hard Paste*. Marked in blue. This mark is on a cup and saucer, painted with flowers, in the Collection of the Right Hon. W. E. Gladstone.

WALLENDORF. Saxe Coburg. *Hard Paste*. Established by Greiner and Haman in 1762. This mark is given by Marryat, but there are so many W's that it is difficult to identify their localities with any degree of certainty.



GROSBREITENBACH. *Hard Paste*. Established about 1770 by Greiner. The demand for his porcelain was so great, that not being able to enlarge his works at Limbach, he purchased this as well as Weilsdorf and Volkstedt.

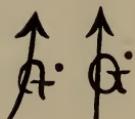


GROSBREITENBACH. This mark is frequently imperfectly formed, and hardly to be recognized as a trefoil leaf. The Rev. T. Staniforth has a box of white toy china tea and coffee service; on the outside of the case is a view of the manufactory and a trefoil leaf.

GROS BREITENBACH. Another mark of the same manufactory. These marks are usually in blue, but sometimes in red or



in gold. A great many specimens of the Thuringian manufacture have two or three rows of vertical ribs in slight relief over the surface, painted over with flowers, &c.



THURINGIA. These marks are painted in blue on the bottom of a cup and saucer, of coarse blue Chinese pattern flowers, apparently of Grosbreitenbach or some Thuringian *fabrique*. In Mr. Reynolds's Collection.



THURINGIA. On a cup and saucer, very similar to the Berlin porcelain, with medallion of eight figures.



THURINGIA. Marked in blue on a cup and saucer of coarse porcelain, ornamented with pale blue floral pattern, Japanese style, white ground; apparently German. Mr. Reynolds's Collection.

THURINGIA. This mark, in blue, is frequently found upon German porcelain. It is on a cup and saucer in the possession

of Mr. Reynolds, painted in purple *camaieu*, with landscapes and figures of views in Germany. Another cup and saucer, with landscapes and flowers, has

this mark in blue, accompanied by a small painter's mark of an arrow in red; in the possession of the Marchese d'Azeglio.



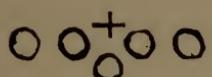
THURINGIA. This mark, in blue, is seen on some German porcelain, similar to that of the Thuringian manufactories, but

we cannot state from which it emanated. A cup and saucer, painted with ruins and landscape in lake *camaieu*, as well as a tea pot with flowers, so marked, are in the Loraine Baldwin Collection.

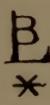


LIMBACH. Saxe Meiningen. *Hard Paste*. This manufactory was also under the direction of Gotthelf Greiner.

Established about 1761. The marks are said to be a single or a double L; but there appears to be some confusion in the appropriation, for the same letters are also assigned to Ilmenau and Breitenbach.



LIMBACH. Another mark.



LIMBACH. On a cup and saucer, painted in lake *camaieu*, with landscapes and figures; the mark also in red. In Mr. J. Loraine Baldwin's Coll.



LIMBACH. This mark is on a cup and saucer, painted with a cottage in a landscape in Indian ink. In Mr. J. Loraine Baldwin's Coll.

LIMBACH. These marks, painted in blue, are on an écuelle and its dish. The ware is very heavy, but finely glazed and

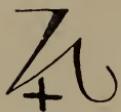
brightly coloured, with blue bands and borders, flowers between, white ground. In Mr. A. W. Franks' Collection. The mark of Limbach is said to be a cross with four dots, or a double L, with which this mark corresponds, but the ware is of soft paste, and has the appearance of English porcelain.



LIMBACH? This mark, in violet, is on a porcelain cup and saucer, painted in violet, in the Coll. of Mr. Reynolds; and on a service in the possession of Messrs. Litchfield and Radclyffe.



LIMBACH. This mark is a double L, and is frequently found on German porcelain; it is probably Limbach.



LIMBACH. On white porcelain; the mark in blue, under the glaze. Another variety of the L.



LIMBACH. On porcelain; painted with detached flowers in blue, dark blue edges. Marked in blue.



LIMBACH. On a porcelain cup and saucer, painted with landscapes in lake *camaieu*, embossed borders. In the Collection of the Rev. T. Staniforth.

GERA. *Hard Paste*. A manufactory was founded here about 1780. This mark of Gera is in blue, on the bottom of a porcelain compotier, painted with a view of the town, in

violet colour on green ground; on the saucer is represented a letter addressed to "Madame Kessler, née Schwinge à Freybourg." In Mr. Reynolds's Coll.



GOTHA. *Hard Paste*. Founded 1780 by Rothenberg, and afterwards (1802) conducted by Henneberg. The mark, a G, for the name of the town, of this form.



GOTHA. The name thus, on a cup and saucer, with two views of Gotha, in Mr. Reynolds's Coll. Marked in blue.



GOTHA. According to the German Cyclopædia, a Roman R was also used, perhaps to represent the founder, Rothenberg's, name.

HILDBURGHAUSEN. A *fabrique* of porcelain was established here in 1763 by Weber, but we do not know what mark was adopted.



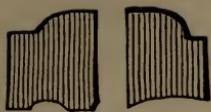
ALT HALDENSTEBEN. *Hard Paste*. Manufactory of M. Natusius. Stamped in blue.

BADEN-BADEN. *Hard Paste.* Established in 1753 as a porcelain manufactory by the widow Sperl, and workmen from Höchst, with the patronage of the reigning Margrave, under the direction of Pfalzer. It ceased in 1778. The mark is an axe or the blade of an axe, in gold.

BADEN. The mark of the widow Sperl at the Grunenwinckel, in gold, on four porcelain figures of females, emblematical of

Sculpture, Architecture, Poetry and Painting; coloured and gilt, 10 in. high. In the Collections of the Rev. T. Staniforth, Mr. Reynolds, and Mr. Bohn.

BADEN. This mark, the checks in gold, on blue ground, is on a china mug painted with flowers and birds, blue and gold border. Burn Coll.





## Switzerland.

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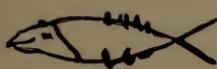
**G**THE Nyon manufactory was in full work towards the end of the XVIIIth Century. It is said to have been established by a French flower painter named Maubrée, and several Genevese artists painted on the porcelain, occasionally marking it with a "G" or "Geneva" in full; sometimes with and sometimes without the fish. There never was a manufactory of china at Geneva. The most celebrated painters were *Delarive, Hubert, Gide* and *Pierre Mulhouser*: the monogram of the last named is here given. His paintings were good, with figures and flowers in the Dresden style.

NYON. Canton de Vaud. *Hard Paste*. A cup and saucer of Gide's is signed thus. A son of his, or grandson, is a celebrated *avocat* at the present day. The late director was M. Gonin, who died 1863; he was succeeded by M. Burnand.

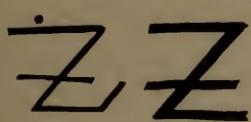
NYON. On a porcelain cup and saucer, bought at Geneva, and believed to be made at Nyon; the subjects are painted in bistre; the cup has a tablet inscribed, "*Un cœur comme le vôtre;*" another on the saucer continues the sentence, "*est faite pour l'amitié.*" In Mr. Reynolds's Collection.



NYON. 1790 to 1800. L. Genese manufacturer. The mark is a fish, in blue, in allusion to its situation on the banks of the lake of Geneve.



NYON. Another mark, but ruder than the preceding. Sometimes the lines are so carelessly drawn as to make it difficult to identify the fish.



ZURICH. *Hard Paste.* Established about 1759 by one of the workmen from Höchst, perhaps Ringler; after a few years it was abandoned, and left under the direction of Sprengler and Hearacher from 1763 to 1768. In 1775 it was conducted by Trou. It has much the character of German china. The mark is in blue.





## Holland and Belgium.

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**T**HE first manufactory for porcelain in Holland was at Weesp, near Amsterdam. It was established in 1764 by the Count Gronsveldt-Diepenbroek, who had by some means obtained the secret of the composition of hard paste. Having bought the materials of the old fayence works of Overtoom, he proceeded to make porcelain, and produced some fine white and transparent specimens; it only lasted seven years, was closed in 1771, and the materials publicly sold. Notwithstanding the unsuccessful result in a commercial point of view, it was reopened by a Protestant minister, the Rev. De Moll, of Oude Loosdrecht, associated with some capitalists of Amsterdam, but the next year it was removed to Loosdrecht. The decorations are very much of the Saxon character.

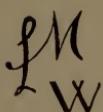


WEESP. *Hard Paste.* The marks are a W, and two crossed lines, or swords, with dots, in blue. The latter has been assigned to Arnstadt, but is now authenticated as belonging to this manufactory.

WEESP. This mark, in blue, is on a porcelain tea pot, painted with medallions of garden scenes and figures, lake borders and edges.

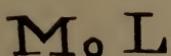


WEESP. These marks are on a cup and saucer; the W in blue, the name (perhaps that of the decorator) in gold. In the Coll. of Mr. Reynolds, who has also a coffee pot of this manufacture.

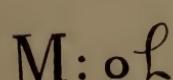


WEESP. This mark is on a porcelain cup and saucer, canary yellow ground and gilt borders, which seem to be of Dutch manufacture, and is probably of this *fabrique*. Specimens in the Collections of Mr. Franks and Rev. T. Staniforth.

LOOSDRECHT, (*Hard Paste*), situated between Utrecht and Amsterdam, was the next town where porcelain was successfully made. It sprung from the ashes of Weesp, and in 1772 became a proprietary, with the Rev. De Moll at its head; after his death, in 1782, the concern passed into the hands of his partners, J. Rendorp, A. Dedel, C. Van der Hoop, Gysbz, and J. Hope, and was by them removed, in 1784, to Amstel. The ware is of fine quality, decorated in the Saxon style; specimens are frequently met with, having gilt borders and a light blue flower between green leaves. The letters M. o. L.



stand for "*Manufatur oude Loosdrecht*," marked in blue or impressed on the ware; the best pieces have a star also. By a singular coincidence it happened that the establishment was under the direction of the Rev. De Moll. Sometimes the letter M. is divided from the two last letters by two dots, which may mean "*Moll: oude Loosdrecht*." There are a set of five vases, painted with conversations from Watteau, the necks of open-work trellis, in Mr. Sigismund Rücker's Collection, thus marked.



ARNHEIM. M. Jacquemart thinks that the simple A may probably be the mark of Arnheim, rather than Amsterdam.

There was a *fabrique* of porcelain here about 1772, which was soon abandoned.

AMSTERDAM. M. Jacquemart places this mark to Amsterdam, being the ancient arms of the united provinces,—the



Batavian lion, traced in blue,—and quotes a specimen in the Museum of Sèvres. Mr. C. W. Reynolds has a pair of elegant bottles, painted in lake *camaieu* with birds and trees, bearing this mark in blue. Mr. Marryat gives this mark as a variety of the lion used in the Palatinate, and attributes it to Frankenthal, but the latter is always crowned, that of Holland never.

OUDE AMSTEL. *Hard Paste*. In 1782, on the death of De Moll, the manufactory of Loosdrecht was removed to Oude Amstel (Old Amstel), near Amsterdam, and carried on with redoubled zeal by the same Company, directed by a German named Daeuber, about 1784. It flourished under

his direction for a few years, and a fine description of porcelain was produced, but it was not encouraged in Holland, and gradually declined, in consequence of the large importations from England which inundated the country. It was again offered for sale in 1789, and came into the hands of J. Rendorp, C. Van der Hoop, and Gysbz, still remaining under Daeuber's direction, but was entirely demolished at the close of the last century. Sometimes the initials of the director, A. D., are found.

NIEWER AMSTEL (New Amstel), *Hard Paste*, still nearer the capital, was established for the manufacture of porcelain, under the name of George Dommer and Co., which was in some degree supported by the King of Holland, and in 1808

a medal was awarded them by the first Industrial Exposition at Utrecht as an encouragement, being the only porcelain *fabrique* in Holland. The King, wishing to save it, accorded an annual grant of 20,000 florins, but it was not the money so much as an experienced director that was required. It was of short duration, and ceased entirely in 1810. No porcelain has since been made in Holland.

*Amstel*

LA HAYE (The Hague). Among the Decrees (*arrêts*) of the States General of the 4th of April, 1614, the following entry occurs, which is supposed to refer to an early manufactory of porcelain at the Hague:—"Brevet d'invention de cinq ans pour tous les Pays-Bas, accordé à Claes Jans. Z. Wytmans, natif de Bois le Duc, pour la fabrication de toutes sortes de *porcelaines*, pareilles en matières et en decors à celles des pays étrangers." M. Demmin, from whose pamphlet\* this account is taken, observes:—"It may be urged that the word porcelain was often used at this early period to describe all sorts of enamelled pottery, especially fine fayence. On the other hand, it must be remembered that the establishments of Delft had already, since 1530, been actively engaged in the fabrication of fayences, which would render inadmissible a brevet granted for the fabrication of this pottery. In any case, the manufactory here spoken of could not have been at Bois le Duc, for that town did not belong to Holland until 1629." This same Wytmans had already obtained, on the 9th of January of the same year, a brevet for twenty years for the manufacture of glass.

About the year 1775, a porcelain manufactory for both hard and soft paste was opened at the Hague, under the direction of a German named Leichner of Lynker; it was first situated in the *Bierkade*, and later in *Nieuwe Molstraat*. A correspondent in the *Navorscher* says: "In colour, painting, and whiteness it is very much like Saxon, but the substance is

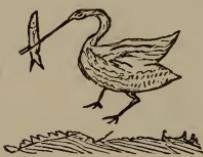
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\* *Recherches sur la Priorité de la Renaissance de l'Art Allemand, &c.* Paris, 1862.  
By Auguste Demmin.

thicker. Tea and table services of this *fabrique* are to be met with, though scarce, for the undertaking failed, probably owing to the dearness of the material, or the wages; they were unable to compete with foreigners. The drawing and painting, both of landscapes and flowers, are in good taste. There are cups and saucers, on each of which the same group of flowers is represented from a different point of view; but the gilding from being placed upon the edge instead of below it, is worn off. In 1809 or 1810, when it was the fashion for ladies to paint china, which was afterwards glazed, I remember seeing a workman in Amsterdam painting china who had formerly been painter at the Hague manufactory."

In the Museum at S. Kensington are some specimens of this china. The decorations as well as the forms are of the Saxon character, and the paintings well executed. It has been said that white porcelain, some even of soft paste from

Tournay and other places, were purchased by the director, and decorated by the Hague painters, marked with the stork, and sold as his own productions. The *fabrique* was not very important, there being only one furnace, employing from fifty to sixty workmen and painters. The works ceased in 1785 or 1786. The mark is a stork, the symbol of the town, in grey or gold.



LA HAYE. This mark is on a porcelain milk jug, painted with flowers, in Captain Langford's Collection.

LILLE. *Pâte Tendre*. This porcelain manufactory was established in 1711 by Sieurs Barthélémy Dorez, and Pierre Pelissier, his nephew, natives of Lille. In their request for leave to found the manufactory, addressed to the Mayor and Council, they promised it should be the second *fabrique* in Europe, where, up to that time, similar ware had been

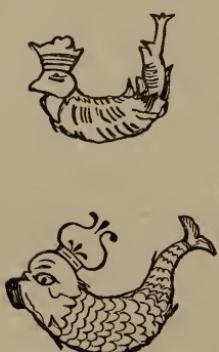
made out of China itself,—the first being St. Cloud. On the 25th of April, 1711, their request was acceded to, and a house granted them, but, in consequence of its being unsuitable, another was accorded, situated on the Quai de la Haute-Deûle, and the privilege given for the fabrication of porcelain at Lille. A second request for the exclusive right of making porcelain was refused; but as it contains some interesting remarks, we give the following extract:—"Il vous supplie, Messieurs, de lui accorder, le privilège exclusif à tous autres, vous assurant être le seul, avec M. Chicanneau de St. Cloud, qui ait le véritable secret de la faire pareille aux échantillons qu'il a eu l'honneur de vous produire. Le maître de la manufacture de Rouen ayant cru avoir pénétré dans le secret s'était ingéré de faire et vouloir faire vendre à Paris, pour fabrique de St. Cloud, ce qui donnait une mauvaise réputation à cette dernière, par sa mauvaise qualité, l'abus s'étant découvert, il a été contraint de n'en plus fabriquer, et c'est à cette exemple que le suppliant vous supplie, Messieurs, de lui accorder le seul privilège en cette ville, et au Sieur Pelissier, son neveu." The potter of whom he so disdainfully speaks was Poterat of St. Sever, at Rouen. In the books of the receipts, the amount of 300 florins for rent appears annually in their joint names, but in the year 1717 the name of Dorez alone occurs. In an *Arrêt du Conseil d'Etat*, dated 1720, granting certain privileges, and being desirous of assisting the proprietors in so considerable an enterprise, a reduction of the tariff of 1664, in which they were excluded, was made (Lille belonging at that time to Holland, previous to the treaty of Utrecht, when Lille was ceded to France), and permission to introduce their wares into the Kingdom of France at a reduced rate, so that they could fairly compete with foreign manufacturers, who were in a better position, being able to get the tin and lead from England at a cheaper rate. By this decree we find that porcelain was still made, but Barthélémy Dorez' two sons, François and Barthélémy, had succeeded him.

The porcelain (*pâte tendre*) of this time was like that of

St. Cloud, but in the Delft style, the favourite ornamentation being Chinese designs, but no mark is known.

At a later period (in 1784) a manufactory of hard porcelain was established by Leperre Durot, under the patronage of the Dauphin; it was styled "Manufacture Royale de Monseigneur le Dauphin." Leperre Durot is thus spoken of in the decree: "Appliqué depuis sa jeunesse à la fabrication de poterie, terre de grès, faïences et même de la plus fine porcelaine;" and it goes on to state that, considering the immense expense in the consumption of wood employed as fuel, he has, after many attempts, succeeded in substituting coal, and he is authorized to manufacture porcelain and fayence at Lille, with exemption from duties and other exclusive privileges, for fifteen years. The porcelain of Leperre Durot is richly adorned with gold and carefully painted bouquets of flowers. There is a saucer in the Sèvres Museum, bearing three rows of chemical characters and signs; under the foot it bears the following inscription: "*Fait à Lille en Flandre, cuit au charbon de terre, 1785.*"

In 1790 the manufactory changed hands, and several attempts were made to insure its success, without avail, and about 1800 it altogether ceased. M. Roger succeeded Leperre Durot, and in 1792 he sold his interest in the works to Messieurs Regnault and Graindorge, who were ruined, and the establishment soon closed. There is an écuelle in the Sèvres Museum of Roger's fabrication, about 1795.



LILLE. The mark on the hard porcelain of Leperre Durot, was a crowned dolphin, the emblem of the Royal protection; it is in red, either pencilled or stencilled, but seldom seen so perfect as this. These pieces are rare, in consequence of the short duration of the manufactory. They are sometimes marked "*à Lille*" only.

*fait par  
Lebrun à Lille*

LILLE. Modern porcelain. On a compotier, with gold ornaments on white, and landscapes painted in Indian ink, in Mr. Reynolds' Collection.

TOURNAY. *Soft Paste.* Established in 1750 by Pétérinck. In 1752 about one hundred workmen were employed, which in 1762 increased to as many as two hundred. For some time previous to 1815 the works were carried on by M. Maximilian de Bettignies, who, in consequence of the annexation of Tournay to Belgium, ceded it in that year to his brother Henri, and established another at St. Amand-les-Eaux. Soft paste, which has been discontinued many years in every other *fabrique* in France, is still made at both places, and they consequently produce the closest imitations of old Sèvres *pâtre tendre*.



TOURNAY. The marks annexed are found on porcelain of a similar quality to that known as Tournay; it has been called *porcelaine de la Tour*, and its origin unknown, but referred to Vincennes or Tournay. The two first marks are painted in blue. There are two specimens in the Sèvres Museum which, as well as others marked in gold, may be assigned to this manufactory; used before 1755. The third mark, usually in gold, appears to represent a potter's kiln with the flame issuing from the chimney.

TOURNAY. Marked in gold on a cup and saucer, painted with animals and birds illustrating Fontaine's Fables, in the collection of the Rev. T. Staniforth.



TOURNAY. On a plate painted with flowers and embossed wicker pattern border.



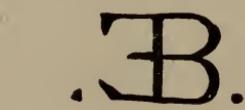
To T<sup>V</sup>

TOURNAY. This mark was used after 1755; in gold for the best quality, in blue or red for inferior specimens.

TOURNAY. These marks are said to be occasionally found placed separately on Tournay porcelain.

BRUSSELS. *Hard Paste.* There was a manufactory of porcelain here towards the end of the last century. This mark is on a tea-pot, with a band of roses in the centre and two belts

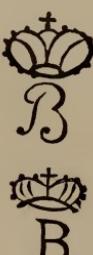
of silver, with gold borders; on a cup and saucer of the same service is the name "L. Cretté," painted in red. These are in Mr. Reynolds's Collection.



BRUSSELS. This name is on a service, *L'Cuette de Bruxelles* some pieces of which have only the name *me D'Ariembry 1791.* "L. Cretté." Portions of another service, with the name and address, are in the Collection of the Rev. T. Staniforth.

BRUSSELS. This mark of L. Cretté is on a cup and saucer; the former has a soldier with a musket, the latter the Belgian lion rampant, holding a spear, on the end of which is the cap of Liberty; marked in red. In the possession of the Rev. T. Staniforth.

L.C.  
Ebenstein



BRUSSELS. The initials of L. Cretté alone in red, are on nearly all the pieces of a tea service painted with military figures and trophies, and VIVE BRABANT; but one was signed with the painter's name Ebenstein, as in the margin.

BRUSSELS. These two first marks are on a pair of porcelain candlesticks, the stand of each is marbled, with medallion busts in pink of Neptune; the upper part is formed of two dolphins, the tails twisted upwards. They were purchased



B.L



E

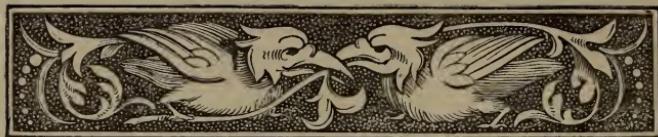
in Belgium. The third mark has been usually placed among the unknown marks, but doubtless belongs to the Brussels manufactory.

LUXEMBURG. *Hard Paste.* Established at Sept Fontaines about 1806, by M. Boch. Both pottery and porcelain were made here; plates, vases, figures, &c.

LUXEMBURG. M. Boch. On a specimen in the Sèvres Museum, attributed by M. Riocreux to this manufactory.

LUXEMBURG. M. Boch. Painted in violet on the figure of a boy, in Mr. Reynolds's Collection.



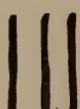


## Russia and Poland.

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**A**N Imperial china manufactory, established in 1744 by the Empress Elizabeth Petrowna, with workmen from Meissen. Catherine II. patronized the porcelain works, and in 1765 enlarged them considerably, under the direction of the minister, J. A. Olsoufieff, since which this *fabrique* has held a distinguished place among European manufactories; an artist named Swebach superintended the decorations, and in 1825 two workmen were sent from Sèvres to assist in the manufactory. The paste is hard and of a blueish cast, finely glazed. It always shows its Dresden origin, and the imitations of the china of Saxony are wonderful in making up portions of sets which have been broken.

We read in the *Connaissances Politiques de Beausobre*, Riga, 1773 (vol. i. pp. 210-218): "Il existe une fabrique de porcelaine, située sur la Néva, route de Schlüsselburg, à quatorze verstes de Pétersburg. Elle fabrique des porcelaines tellement belles et fines, qu'elle ne le cèdent en rien à la porcelaine de Saxe, soit pour la blancheur et la finesse de l'émail, soit pour la beauté du décor. Sa blancheur est même supérieure à celle de Meissen. Le directeur, l'inspecteur, tous les maîtres et ouvriers sont à la solde de la cour," &c. &c.



ST. PETERSBURG. *Hard Paste.* This mark, of three parallel lines, is in blue on two specimens in the S. Kensington Museum, formerly in the Collection of

Mr. Bandinel, which he attributed to St. Petersburg. The former has in addition the letter *K*, in gold. Mr. J. Loraine Baldwin has a cup and saucer painted with flowers, bearing this mark in blue, which came from Russia, and evidently of that *fabrique*. It differs from this mark only in having a dot over the centre line.



ST. PETERSBURG. This mark, in blue, is attributed to this manufacture. It is found on statuettes and groups.



This mark is a variation of the preceding, which we have frequently seen on Russian porcelain of early make, and coarsely painted with roses. A Russian plate of this character, brought from St. Petersburg, thus marked, is in the Baldwin Collection.



ST. PETERSBURG. Another mark, said to be of the Imperial manufactory, in blue, but we have never met with a specimen.



ST. PETERSBURG. The mark of the Empress Catherine II. (*Ekaterina*), from 1762 to 1796. This is on the back of a cup and cover, with well painted figures on dark blue ground, in Mr. Bohn's Collection; marked in blue.



ST. PETERSBURG. A porcelain dish, bearing the mark of Catherine II. in blue, has also the letters II: K. \* in lake colour, probably the initials of the painter. In Mr. A. W. Franks' Collection.



ST. PETERSBURG. The mark of the Emperor Paul, from 1796 to 1801; on a piece of porcelain in the possession of Colonel H. Hope Crealock.



ST. PETERSBURG. This mark, of the Emperor Paul, is on a porcelain tureen, painted with views in Italy, of the Port of Alicant and the Mole of Girgenti, with border of roses, in the possession of Mr.

A. Joseph. Other portions of the same service are in the Collection of Mr. Reynolds, marked with the *E.* of Catherine II.



ST. PETERSBURG. The mark of the Emperor Alexander I., from 1801 to 1825; on an openwork basket dessert dish, white, with wreaths of roses, in the possession of Colonel H. Hope Crealock.



ST. PETERSBURG. The monogram of Nicholas I., 1825 to 1855, (the Russian H corresponds to the English N), marked in blue. It is on a cup and saucer, green ground, painted with flowers, in the S. Kensington Museum; and a plate presented by the Emperor to the Sèvres Museum, finely painted by an artist named Stechetine.



ST. PETERSBURG. Another mark of Nicholas I.; on a pair of may-flower vases, formerly in the possession of Captain Langford.



ST. PETERSBURG. The monogram of Alexander II., from 1855; marked in blue on a tea service in the Sèvres Museum.

**ВРАТЬЕВЪ  
Корниловыхъ**

ST. PETERSBURG. A manufactory of porcelain established in 1827 by the Brothers Kornilofte. On a specimen in the possession of M<sup>r</sup>. Grigorovitch, of St. Petersburg.

Moscow. 1720. The potter, Eggebrecht, who had undertaken a manufactory of Delft ware at Dresden, by direction of Bottcher, had, after that was discontinued, left to go to Moscow, and, being acquainted with some of the processes for making porcelain, commenced manufacturing it at Moscow. The Russians had, in 1717, endeavoured to entice one of Bottcher's best workmen, named Waldensten, and were unsuccessful; but, it is said, another workman, a few years after, named Richter, assisted them in their operations, but no traces are to be found of their subsequent history.

Moscow. A porcelain manufactory was established at TWER, by an Englishman named Gardner, in 1787. His

name, in Russian letters, is found impressed on a porcelain cup and saucer, green and gold, ribbed, in the possession of Mr. H. G. Bohn.

A

Moscow. The initials of A. Gardner in monogram, are sometimes found alone.

ПОПОВЫ

Moscow. Founded 1830. The mark of A. Popoff, who also signed his pieces with his initials in monogram. It is underneath a cup and saucer, painted with a view in Moscow, to which is attached a paper in Mr. Bandinel's writing: "Porcelain of the fabrique of A. Popove, warehouse No. 7, Moscow, on the river Fluxa, in the home of Buitschow. The view is of the Place Ronge, at Moscow, to the right the monument of Minine and Pojarskij; the Cathedral in the background." In the S. Kensington Museum.

An

Moscow. This monogram of A. Popoff is on a fine specimen, of a lobster lying on a dish shaped like a basket, in coloured porcelain, in perfect imitation of nature, in the possession of Colonel H. Hope Crealock. The same mark is on a statuette of a Russian peasant making a list slipper, in the Loraine Baldwin Collection.

**ФГ**  
**ГУЛИНА**

Moscow. Manufactory of porcelain by M. Gulena. The letters stand for Fabrica Gospodina, followed by his name in Russian characters. The mark impressed and coloured. It is on a tea-pot coarsely painted with large roses and blue bells. Brought from the Crimea on the 16th August, 1854. Purchased at the sale of the Crimean Relics, at the Globe, Leicester Square, 1861. In the possession of Mr. Chaffers.

**KIEBZ.**

I3  
II

KIEF, a town in the south of Russia, where there is a manufactory of fayence. The name is marked at the bottom of two specimens, one a large tazza-shaped vase, on pedestal, of cream-coloured ware, 12 inches high, with ornaments etched or printed on it, and a blue line round the edge; and a very fine plate, with pierced border and basket pattern; date about 1780 or 1790. In the Collection of Colonel Crealock.

KORZEC (Volhynia). POLAND. *Hard Paste*. About 1803, Mérault, a chemist, of the Sèvres manufactory, went to direct the *fabrique* at Korzec, taking with him an assistant in the laboratory named Petion. After carrying it on for a few years Mérault abandoned the direction, and returned to France. Petion, having succeeded him, sent a specimen of his manufacture to M. Brongniart, in 1809, which is now in the Sèvres Museum, viz. a hard paste coffee cup and saucer, decorated with gilding. The richness of the gilding equals that of Vienna; the taste is beautifully white, the decoration elegant.



**KorzeC**



KORZEC. This mark, of an eye within a triangle, in blue, beneath the glaze, is very similar to the preceding, but more perfect. It occurs on a *pâte dure* cup

and saucer, the cup painted with a medallion portrait of a lady, *en grisaille*, richly gilt borders and ornaments, doubtless executed by one of the Sèvres decorators taken there by Mérault; in the possession of the Rev. T. Staniforth.

POLAND. Baranowka or Baranufka, a town in the province of Volhynia, now belonging to Russia. This name is on a porcelain milk pot, hard paste, blueish white glaze, painted in bistre *camaieu* with flowers, outlined in gold, similar to Dresden. In the possession of Mr. A. Joseph.

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TURKEY. These marks in brown (under the glaze) are on a Turkish porcelain cup and cover, painted in rude flowers in red, blue, green, and yellow. The first mark is on the cup, the crescent on the cover. In the Baldwin Collection.





## Sweden, Denmark, and Norway.

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MARIEBERG. This manufactory produced porcelain (soft paste) as well as fayence, and a great many specimens have recently come under our notice, the marks on some being similar to those on fayence. The quality of the porcelain, as well as the decoration, are like that of Menecy Villeroy in France.

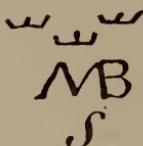
It was established by M. Ehrenreich under the patronage of Count Scheffer, Councillor of State in 1750, and altogether ceased about 1780.



MARIEBERG. This mark is impressed under a porcelain compotier and cover, painted with flowers, in the possession of Mr. A. Joseph, and on another in the S. Kensington Museum, presented by M. Christian Hammer, of Stockholm.



MARIEBERG. On a porcelain compotier and cover, in the possession of Mr. Louis Huth. The mark is the three crowns of Sweden. The M. B. for Marie Berg, and F, probably the name of the decorator.



MARIEBERG. Another mark on a compotier and cover. The letter S. is probably the name of a painter. In the possession of Mr. Louis Huth.



MARIEBERG. This mark occurs on a porcelain compotier and cover, painted in pink *camaieu*, with roses and chinasters, gilt leaf borders, in the possession of Mr. Horace Marryatt. Another is in the S. Kensington Museum, presented by M. Christian Hammer, of Stockholm.

RÖRSTRAND is a suburb of Stockholm, and the porcelain manufactory is now carried on by Messrs. B. R. Geyers & Co. (See page 234.)

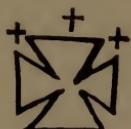
COPENHAGEN. *Hard Paste.* This manufactory was commenced by an apothecary of the name of Müller, in 1772. The Baron Von Lang, from the Furstenburg manufactory, is said to have been instrumental in forming this at Copenhagen; it is at least known that he entered the Danish service about the same time. Among the artists employed in painting porcelain about the time of its first establishment were Gylding, Seipsius, and Ruch. The capital was raised in shares, but, not being successful, the Government interfered, and it became a Royal establishment in 1775, and has ever since been maintained at considerable loss. The mark is in blue, of three



parallel wavy lines, signifying the Sound and the Great and Little Belts. There is a fine tea service of Copenhagen china—the plateau has a beautifully executed

portrait of Raphael, the other pieces painted with portraits of all the most celebrated painters,—in the possession of the Rev. T. Staniforth, of Storrs.

**H: On drüp** COPENHAGEN. The name of a painter, pencilled in pink on a square jardinière, painted with figures and trophies of vases, garlands, &c., bearing also the three wavy lines in blue. In the possession of Mr. A. Joseph.



COPENHAGEN. This mark occurs on a china *déjeûner*, with portraits of the Kings and Queens of Denmark, probably

made here, although not authenticated. At the Queen Dowager's sale at Marlborough House there were some curious specimens of Copenhagen china,—black jugs, with a large gilt Latin cross on each side, embossed.

**B & G** COPENHAGEN. Porcelain manufactory, established in 1653, carried on by Messrs.

Bing and Gröndahl, celebrated especially for biscuit groups and figures after Thorwaldsen, for which they obtained a medal in the International Exhibition of 1862.



## UNCERTAIN MARKS.



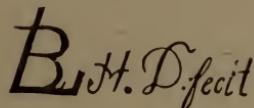
Unknown. Fayence; about 1780.



Unknown.



Unknown. Of some German manufactory. It occurs on an octagonal box and cover of Dresden pattern, painted with flowers. In the Loraine Baldwin Collection.



Unknown, but probably a mark of Limbach.



Unknown. This mark is on a German porcelain cup.



Unknown. On a cup and saucer; with cupids supporting a shield, and a French motto.



Unknown.



Unknown. Fine fayence. This mark is on a specimen in the Sèvres Museum.



Unknown. On a German plate, with landscapes in blue.



Unknown. On a German fayence jug, in the shape of a helmet, in blue cameo, of the XVIIIth Century.



Unknown. On a German fayence jug of the XVIIIth Century, finely painted *en camaieu* with landscapes and figures, in the Sèvres Museum.



Unknown. On a tea pot, of European manufacture, in imitation of Oriental; blue flowers and gold ornaments. The mark in gold. In Mr. H. G. Bohn's Collection.



Unknown. German porcelain. This mark is on a tea service, painted with nymphs and satyrs. A tea cup and saucer, in the Rev. T. Staniforth's Collection, has in addition CA impressed;

another, in that of Mr. Reynolds, has P. G. There is another in Mr. Napier of Shandon's Collection, and in that of the Marchese d'Azeglio. The same mark occurs on a milk pot, painted with Carnival figures and garden scene.



Uncertain. The mark of a painter, on a German porcelain (?) cruche or mug, painted in purple *camaieu* with landscape and figures round the drum, and the monogram and date. S. Kensington Museum.



Unknown. On a German porcelain écuelle, painted in the Chinese style, the initials and date in red. Sèvres Museum.



Unknown. On a porcelain cup and cover, painted with a vase of flowers, brought from Spain and supposed to be Spanish. Rev. T. Staniforth's Collection.

**G.B.F**

1783.

**H**  
**H**  
**H**

Unknown. German porcelain. On an écuelle, beautifully painted with Mythological subjects; signed at bottom, in gold letters, G. B. F (for *fecit*). S. Kensington Museum.

Unknown. On a German porcelain tea service, green ground, gilt borders, with medallions, painted with playing cards, in the Collection of the Rev. T. Staniforth, of Storrs. Something like Hanüng's mark.





## France.

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### S T. C L O U D.

M. MARTIN LISTER, an English physician and eminent naturalist, who visited Paris in 1698, says :

**D**“ I saw the Potterie of S. Clou, with which I was marvellously well pleased, for I confess I could not distinguish betwixt the Pots made there, and the finest China ware I ever saw. It will, I know, be easily granted me, that the Paintings may be better designed and finisht, (as indeed it was) because our men are far better Masters in that Art than the Chineses ; but the Glazing came not in the least behind them, not for whiteness nor the smoothness of running without Bubbles ; again the inward Substance and Matter of the Pots was to me the very same, hard and firm as Marble, and the self-same grain, on this side vitrification. Farther, the Transparency of the Pots the very same.”

He adds, that although its proprietor, M. Morin, had been practising the secret of his paste for more than twenty-five years, it was only within the last three years that he had succeeded in bringing it to perfection ; we may therefore safely place its introduction in 1695. Although the ware was so much praised by Lister, the specimens of that period in the Sèvres Museum are very coarse and little better than fayence, and no really fine porcelain was made until Chicanneau became director of the works.

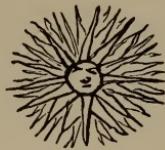
It must be observed that Lister only speaks of Morin as proprietor, who was evidently living and carrying on the works at the time of his visit in 1698. He was a chemist of Teulon,

and although it is difficult to reconcile this statement with the letters patent of 1702, it is not improbable that Morin was actually proprietor, and supplied the capital for the new speculation, and Chicanneau, father and son, had been directors from the commencement, and at his death or retirement, about 1700, they became sole proprietors, Chicanneau himself dying shortly after.

In the letters patent of 1702, granted to the heirs of Chicanneau, we find that his widow, Barbe Courdray, and her children Jean, Jean Baptiste, Pierre and Genevieve Chicanneau, were interested in the works; that their father had applied himself many years past in the fabrication of fayence, which he had brought to a high state of perfection, and had made many experiments and attempts to discover the secret of true porcelain, and from the year 1696 had produced some nearly equal to the porcelain of China. His children to whom he imparted the secret had since his death successfully continued the fabrication, and they were permitted individually or collectively to fabricate porcelain at St. Cloud, or any other part or parts of the kingdom, except Rouen and its faubourgs; this privilege was for ten years. In 1712 a renewal took place for ten years, and in the meantime the widow Barbe Courdray had married a M. Trou. This document also informs us that a similar privilege was previously granted in 1673 to St. Etienne, of Rouen (Louis Poterat).

In 1722 letters patent were granted for twenty years more to Jean and Jean Baptiste Chicanneau, Marie Moreau, the widow of Pierre Chicanneau (third son) and Henri and Gabriel Trou, children of Barbe Courdray by her second marriage. About this time serious disagreements occurred between the two families, and they separated, Gabriel and Henri Trou remaining at St. Cloud, patronised by the Duke of Orleans; and Marie Moreau opened another establishment in the Rue de la Ville l'Eveque, Faubourg St. Honore, directed by Domenique François Chicanneau. In 1742 another arrêt granted privileges for twenty years to both these establishments, and Marie Moreau dying 1743, left Domenique her business.

The manufactory at St. Cloud was destroyed by fire (the act of an incendiary) in 1773, and the manufacture ceased, the proprietors not being able to raise sufficient funds to rebuild it.



S<sup>T</sup>.C  
T

specimen of St. Cloud porcelain, a custard cup and saucer of overlapping leaves, has these letters stamped, and a blue cross under the glaze; in Mr. Loraine Baldwin's Collection.

C M  
X

ST. CLOUD. The mark of Veuve Chicanneau née Marie Moreau.

J B  
B B

ST. CLOUD. The mark of Jean Baptiste Chicanneau.

P. E + I +  
+ S L. L.  
+

These marks in the margin are found upon the porcelain of St. Cloud which belong to some of the successors of Trou. From Jacquemart and Le Blant's *Histoire de la Porcelaine*.

In the catalogue of the Strawberry Hill Collection, by Horace Walpole, 1784, we read of "A tea pot, milk pot, and ten cups and saucers of white quilted china of St. Cloud."

ST. CLOUD. *Soft Paste.* The mark of this first period was the "Sun in his splendour," in compliment to the King.

ST. CLOUD. The fleur-de-lis impressed on the ware. On a cup and saucer of soft paste of this *fabrique*, in the possession of Mr. C. W. Reynolds.

ST. CLOUD. *Soft Paste.* The mark used from about 1730 to 1762 was S<sup>T</sup>.C, and T for Trou, the director, either blue or graved in the ware. A very early

ROUEN. *Soft Paste.* Louis Poterat Sieur de St. Etienne, of St. Sever, at Rouen, obtained letters patent in 1673, stating that he had discovered processes for fabricating porcelain similar to that of China and wares resembling those of Delft, but the former was of a very rude character and never arrived at any perfection. In the letters patent granted to the heirs of Chicanneau at St. Cloud, reference is made to the previous grant to Louis Poterat de St. Etienne in these terms: "We formerly considered the manufacture of porcelain so advantageous to our kingdom that we accorded privileges to a person named St. Etienne, at Rouen, but the said St. Etienne did nothing more than approach the secret, and never brought it to the perfection these petitioners have acquired, and because they now only make person; and since his death, some years since, his widow has always continued to make fayence only, and as no person, on her part, has made any porcelain, we can without injury to the said St. Etienne accord the petitioners the like privilege, being sure that no persons in the kingdom can make, or ever did make, porcelain equal to theirs."

After the establishment at St. Cloud had commenced selling porcelain, the Rouen manufactory appear to have revived their porcelain in the hopes of competing with them, but with no good result. In the petition of Dorez and Pelissier to establish a similar manufactory at Lille, in 1711, they speak very disdainfully of the Rouen *fabrique*, thus: "The master of the manufactory at Rouen having believed he had penetrated the secret, sent his ware to Paris, to sell as that of St. Cloud, which gave a bad reputation to the latter, in consequence of its bad quality, but the fraud being discovered he was constrained to relinquish its fabrication.

M. Pottier, of Rouen, has a specimen of what he considers to be Rouen porcelain; and there is another so classed in the Sèvres Museum, but both being unmarked the attribution is very conjectural.

"REAUMUR'S PORCELAIN." 1729. Réné-Anthony Ferchault, Lord of Réaumur, born at Rochelle in 1683, died 1758, made

a great many experiments with a view of ascertaining the properties of Oriental porcelain between the years 1727 and 1729. Upon carefully observing fragments of glass porcelain and pottery, he became convinced that china was nothing more than a demi-vitrification, which might be obtained either by exposing a vitrifiable matter to the action of fire, and withdrawing it before it was perfectly vitrified, or by making a paste of two substances, one of which was vitrifiable, the other not. It was therefore very easy to discover by which of these methods the porcelain of China was made; nothing more was necessary than to urge it with a strong fire; if it consisted wholly of a vitrifiable matter, half vitrified it would be converted into glass; if of two substances, one of which was not vitrifiable, it would come out of the furnace the same as it went in. This experiment being made, the Chinese porcelain suffered no alteration, but all the European porcelain was changed into glass. But when the Chinese porcelain was thus discovered to consist of two different substances, it was further necessary to find out what they were and whether France produced them. M. de Réaumur subsequently procured from China the *pétuntse* and *kaolin*, and although he did not perfectly succeed, he pointed out the way for the Comte de Brancas Lauraguais, Macquer and others, in the successful production of the hard paste, or only true porcelain, which was introduced at Sèvres in 1769. He also contrived a new species of porcelain, which was called by his name, consisting only of glass annealed a second time, or allowed to remain for a certain time in the oven at a red heat, when it became a milky white, much less beautiful than porcelain, but a discovery more curious than useful. This attempt at making porcelain was similar to some of the first essays at Meissen, about the year 1707, but which were immediately abandoned as a bad fabrication and not worthy the name of porcelain. The Germans call this substance *Milch Glass*. There is a specimen in the Japanese Palace at Dresden.

CHANTILLY (Oise). *Soft Paste.* This manufactory was founded in 1725 by Ciquaire Cirou, under the patronage of the

Prince de Condé, as appears by letters patent dated 1735, who was succeeded by Antheaume and others. This porcelain was highly esteemed, and there was hardly any object which they did not produce, from the lofty vase to the simplest knife handle. The Chantilly pattern was a great favourite for ordinary services, called also "Barbeau" a small blue flower

running over the white paste. The

mark is a hunting-horn in blue or red, frequently accompanied by a letter, indicating the pattern or initial of the painter.

Sometimes the horn is impressed and

marked in blue on the same piece, as on a specimen in Mr. Loraine Baldwin's Coll. In 1803 it was under the direction of Potter, producing a fayence (*terre de pipe*) in imitation of the English and especially the productions of Wedgwood. Mr. Marryat has a hard paste saucer marked "*Chantilly P. & V.*"



CHANTILLY. This mark with the name at length is on a porcelain plate, white ground, with blue sprigs of flowers. S. Kensington Museum.

CHANTILLY. There are some specimens of porcelain in the Sèvres Museum, of Messrs. Chalot and Bougon, acquired in 1818.

MENECY-VILLEROY (Seine et Oise). *Soft Paste.* 1735. This important manufactory was established in 1735 by François Barbin, under the patronage of the Duc de Villeroi. The early specimens are similar to the *porcelaine tendre* of St. Cloud, of a milky translucent appearance. There is in the Sèvres Museum a dish painted with a landscape, *en camaieu*, marked in blue, with the initials of Barbin composed of C. F. B. interlaced. He was succeeded about 1748 by Messieurs Jacques and Jullien, and the manufactory continued in a

flourishing state until 1773, when on the expiration of the lease it was removed to Bourg la Reine. The mark is usually D V impressed, sometimes traced in

D V

. DV.

colour. Another mark in blue, on a soft paste egg cup, of very early manufacture, in Mr. Reynolds' Collection.

BRANCAS-LAURAGUAIS. 1765. The Duke of Orleans, with the assistance of Guettard the chemist, and Le Guay, porcelain maker, about 1758, made many attempts to produce hard paste with the *kaolin* of Alençon, but it does not appear that

they succeeded. The Comte de Lauraguais, in 1765, in conjunction with Darcet and Le Guay (the Prince's workman) were more fortunate, and specimens of the *pâte dure* made by them are much sought for. They are usually marked with the initials in cursive character of the Count's name, Brancas-Lauraguais.

M. Jacquemart thus describes the ware of Lauraguais : " La pâte est grossière, un peu bise et piquée de points noirs, les vases peints en bleu (nous n'en avons rencontré aucun décoré en peintures polychromes) sont évidemment inspirés par la porcelaine Anglaise de Chelsea; avec les mêmes formes et une disposition semblable dans les bouquets," &c.—*Jacquemart et Le Blant, Hist. de la Porcelaine*, p. 553.

In the *Scots Magazine* for the year 1764, we find the following notice: "They write from Paris that after a number of chymical operations, the Count de Lauraguais has at last found out the true composition of the porcelain from China and Japan, which he can manufacture at a very cheap rate, as the materials are easily to be obtained. The Academy of Sciences have approved of his invention.

In a letter from Dr. Darwin to Josiah Wedgwood (*Meteyard's Life of Wedgwood*, vol. i. p. 436), dated April 27, 1766, he says, "Count Laragaut has been at Birmingham and offered ye secret of making ye finest old china, as cheap as your pots. He says ye materials are in England. That ye secret has cost £16,000. yt he will sell it for £2000. He is a man of science, dislikes his own country, was six months in ye Bastille for



speaking against y<sup>e</sup> Government—loves everything English. I suspect his scientific passion is stronger than perfect sanity."

In this year he seems to have brought his *pâte dure* to perfection, and in June 1766, "The Count de Lauraguais, of London," obtained a patent in England for his invention for fourteen years as "a new method of making porcelain ware in all its branches, viz. to make the coarser species of China, the more beautiful ones of the Indies and the finest of Japan, in a manner different from any that is made in our dominions, and he having found the materials tryed, in Great Britain, has brought the same to so great perfection that the porcelain made therewith after his new method far excels any that has hitherto been made in Great Britain, the same not being fusible by fire as other china is."

From this patent it appears that *hard* porcelain was actually made in England by Lauraguais in 1766, two years before the date of Cookworthy's, so that the priority of the perfection of it with *kaolin* and *petuntse* seems due to the former, although the invention of both took place about the same time, having arrived at the same end by the use of different ingredients.

The Catalogue of the Collection at Strawberry Hill, by Horace Walpole, mentions a copy of the Bacchus of M. Angelo, by Lauraguais.

SCEAUX PENTHIEVRE (Seine), near Paris. *Soft Paste* This manufactory was established in 1750 by Jacques Chapelle; it was situated opposite the Petit Châtelet, under the patronage of the Duc de Penthièvre. It was carried on by Glau or Glot

in 1773. These letters are engraved on the soft clay, and are the usual porcelain marks. The Prince-Protector died in 1794, but the production of *pâte tendre* ceased before that time. The painters Becquet and Taillandier left these works to go to Sèvres.

**SX**  
**S. P**

SCEAUX PENTHIEVRE. A later mark, painted in blue on a cup and saucer in Mr. Reynolds' Collection. It occurs more



SCEAUX

frequently on fayence, accompanied by the letters S.X. for Sceaux, or S.P. for Sceaux Penthièvre. The anchor is the ensign of the dignity of the High Admiral of France.

ARRAS (Pas de Calais). *Soft Paste.* Established 1782, by the Demoiselles Deleneur, under the patronage of M. de Calonne, Intendant de Flandre et de l'Artois; it only lasted a few years. The mark is A R, in blue, under the glaze. In 1785 they adopted coal instead of wood for baking the ware.

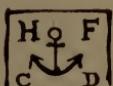
It is a beautiful porcelain body, and many specimens are equal both in quality and decoration to the Sèvres. From the imperfect construction of the kilns, small particles of coal were carried by the draught into the kiln, which even penetrated into the seggars and injured the surface of the ware.

Dr. Diamond has a charming jug of Arras porcelain, painted with brilliant cobalt blue flowers, in which this defect is very perceptible, the minute rough fragments of coal still adhering to the glaze. The fabrication ceased altogether in 1786.



VINCENNES (Seine). These two marks are on some specimens of soft paste, marked in blue, in the Sèvres Museum. M. Riocreux thinks these pieces came from the hands of the *frères Dubois*, in allusion to the fortress of Vincennes. Mr. Marryat attributes pieces marked with a small tower (not a furnace) to Tournay; what they really belong to is uncertain. (See p. 387).

VINCENNES. 1786. There was a porcelain manufactory here, directed by M. Le Maire, probably the same who founded that in Rue Popincourt, which was ceded to M. Nast in 1783. M. Jacquemart thinks the L. P. under a crown belongs



to this *fabrique*, and that it was under the protection of Louis Philippe Duc de Chartres, afterwards King of the French. There were four establishments at Vincennes; the first by the brothers Dubois, subsequently transferred to Sèvres; the second by Maurin des Aubiez, in 1767; the third by Pierre Antoine Hannong; and the fourth that described above.

VINCENNES. The letter H with two tobacco pipes occurs with the letters L.P., on a plate of soft paste, painted with birds and butterflies. The mark probably of Hanung.

BOULOGNE. A few years since a manufactory of porcelain was established here by M. Haffringue with the kaolin of Limoges; a splendid white and transparent body was produced, and some clever Italian modellers engaged, but the sale was notremunerative, and it was discontinued. The mark is a square tablet in relief with an anchor, and letters in the four corners. Lady Charlotte Schreiber has a tea service, the medallions of cupids and emblems left unglazed, and a pair of biscuit plaques each with a dead bird finely executed in high relief.

ETIOLLES (Seine et Oise), near Corbeil. *Soft Paste*. Established 1768; Monnier manufacturer. The mark deposited by him at Sèvres was that adjoined. It lasted only a short time.

A plate painted in landscape and figures, with rocks and mountain scenery, the place and maker's name scratched deeply into the paste, bears the date 1771; in Mr. J. Loraine Baldwin's Collection. Another specimen, in M. Jacquemart's

*Etiolles  
1768  
Pellevé*

BOURG LA REINE (Seine). *Soft Paste.* Established in 1773 by Messieurs Jacques and Jullien, who removed thither on the expiration of their lease at Mennecy, and the fabrication was continued, only changing the mark of D.V. to B.R.

BR  
OR  
B la R

It was in active existence, making china purely of an industrial character, in 1788, for in that year M. Jacques, Jun., the director, addressed the Minister, complaining of the injury done to the French manufactures by the new treaty of commerce with England.

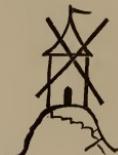
BOURG LA REINE. These marks are graved in the clay beneath the glaze on an early dish of hard paste, finely glazed, but covered with raised blemishes, painted in blue, with a Chinaman drawing a lady in a sort of palanquin. In Mr. John J. Bagshawe's Collection.



CLIGNANCOURT, (Montmartre, Paris). *Soft and Hard Paste.* Established 1775 by Pierre Deruelle, under the patronage of Monsieur le Comte de Provence, brother of the King (afterwards Louis XVIII).

The first mark was a windmill, in blue, which is rarely met with, being used so short a time. In Horace Walpole's description of objects at Strawberry Hill, 1780, we read

of "a white and gold cup and saucer, with Chinese figures, of the porcelain of Clignancour, a new manufacture, established by the Comte de Provence, called Porcelaine de Monsieur."



CLIGNANCOURT. On a sucrier, with gold border; the mark painted in blue. In Mr. Reynolds's Collection.



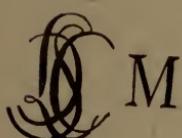
CLIGNANCOURT. An early mark, representing one of the primitive windmills which existed on the heights of Clignancourt. This mark is on a plate in the possession of Mr. Carvallo.

CLIGNANCOURT. This is a stencilled mark, in red, erroneously supposed to be that of Deruelle, used on pieces in the Chinese style, in hard paste, from 1775 to 1780. In more perfect marks we can trace the letters L.S.X., for the Prince's names, Louis Stanislas Xavier.



CLIGNANCOURT. A better defined cipher than the last of the Prince's initials, which evidently does not represent Deruelle's; it is stencilled in red, on a cup and saucer in the author's possession.

CLIGNANCOURT. Another stencilled mark of Deruelle, but not so frequently met with. Ray Collection.



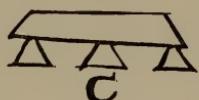
CLIGNANCOURT. The initials of Louis Stanislas Xavier, L.S.X., or double C, and M. for Monsieur, both marked in gold on the back of a plate, painted in front with festoons and arabesque borders in gold and colours; in the centre a Chinaman riding on an ostrich. In the Collection of Mr. Reynolds.



CLIGNANCOURT. Used when under the patronage of Monsieur the King's brother, the mark being M and a crown, stencilled in red. *Hard Paste.* Called "Porcelaine de Monsieur." It ceased about 1790.

ORLEANS (Loiret). This manufactory was established by M. Gerréault in 1753, under the protection of the Duc de

Penthièvre, and the porcelain first made here was of the soft



paste, but they subsequently produced hard paste. It is marked with a label of three points (*lambel d'Orléans*), in blue, graved in the moist clay. Gerréault was succeeded in the direction of the manufactory of Orleans by Bourdon *fils*, about 1788; Piedor; Dubois; and, lastly, Benoist le Brun, from 1808 to 1811. The mark on the *pâte tendre* is composed of a *lambel* of three points, in outline, and a G beneath; on hard porcelain, the *lambel* is filled with colour. From 1808 to 1811 Benoist Le Brun marked the ware with his initials, in blue or gold, in form of a cipher.

ORLEANS. A cup and saucer, painted *en grisaille*, with a tomb and a willow tree, has this mark of Benoist Le Brun, in gold. In the Collection of Mr. Reynolds.

LUNEVILLE (Meurthe). Established 1731. "Manufacture Stanislas." By the tenour of the letters patent of the Duke Francis III., granted to Jacques Chambrette; it appears that porcelain was made here as early as 1731; but if it were actually made, it could have lasted only a very short time, and gave place to a sort of half porcelain or *terre de pipe*. The early attempts of the *fabrique*, made before Stanislas, Voltaire, and La Marquise du Chatelet, prôve that the *terre de pipe* of the year 1748 acquired considerable reputation, and Stanislas accorded to it many privileges, according to the letters patent of 1749, "à cause de la bonne qualité de ses produits en terre de pipe ou demi-porcelaine."

LUNEVILLE (Meurthe). Established 1769. Niderviller was not the only place in which the potters of Lorraine distinguished themselves, for Paul Louis Cyfflé, sculptor of Stanislas Leczinski, Duc de Lorraine, obtained in 1768 letters patent

for fifteen years, by virtue of which he established another manufactory for superior vessels of the material called *terre de Lorraine*, and in the following year a new privilege was granted for making groups and statuettes with his improved paste, under the name of *pâte de marbre*. Cyfflé was born at Bourges in January 1724, and resided at Lunéville, as early as 1746, so that it is probable he may have worked at the Stanislas manufactory at Lunéville, his own not being established until 1768. The works of Cyfflé were of biscuit, that is, not covered with glaze, so that the delicacy of the work for which he was remarkable was not destroyed, and give it a greater resemblance to marble. The following important groups are by this artist:—The pedestrian statue of Stanislas, in the Bibliothèque Impériale de Nancy; the group of Henry IV. and Sully, offered to the King of Denmark when at Lunéville; and Belisarius. Cyfflé had three children—Stanislas, a painter; Joseph, who succeeded his father; and François, engineer.

Of the same character, and made in the same Department, was the *Biscuit de Nancy*, of which we have no particulars, except the reference made by Horace Walpole in his catalogue of Strawberry Hill, 1784. He describes “a bust of Voltaire in biscuit of Nancy;” and “Reubens’ Child in biscuit china of Nancy,” both of which are well known to connoisseurs.

LUNEVILLE. There are two biscuit figures of peasant boys: one, playing on the bagpipes, is stamped underneath as in the margin, the S scratched; the other is stamped “*Terre de Lorraine*,” and underneath I. G is scratched in the clay before firing.

LUNEVILLE. The mark in the margin occurs in a fine group of Leda, in the possession of Mr. Bryant, of St. James’s Street; the words “*Terre de Lorraine*” impressed on a tablet, and the name of

CYFFLE  
A. LUNEVILLE

S

TERRE DE  
LORRAINE  
*leopold*

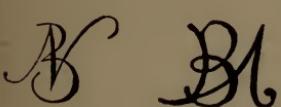
the artist, “*Leopold*,” scratched on the ware before firing. Another group, in the Sèvres Museum, representing “the Dead Bird,” has a similar stamp, but the name “*François*.” A biscuit figure of a boy holding a bird’s nest in his hat, stamped “*Terre de Lorraine*,” also with the name of the modeller *Besle*, is in the Staniforth Collection.

NIDERVILLER (Meurthe), near Strasbourg. Established about 1760, by Jean Louis, Baron de Beyerlé, Councillor and Treasurer of the King, and director of the Mint at Strasbourg. He purchased the manor and estate, and constructed buildings expressly for the manufacture of pottery. After successfully carrying on this branch for several years he attempted hard porcelain in 1768, and procured potters and artists from Saxony. In his new enterprise he was equally successful, sparing no expense to procure the best modellers, both in fayence and porcelain, assisted by Paul Louis Cyfflé, of Lunéville, and others. Three or four years before his death, which happened in 1784, the estate was bought by General de Custine. This new proprietor continued the *fabrique*, under the direction of M. Lanfray, who paid especial attention to the production of fine porcelain; the fabrication of statuettes was greatly increased, the best of which were modelled by MM. Lemire and Favot, from Lunéville. Among the artists who have contributed to the celebrity of the Niderviller manufacture was Joseph Deutsch, an excellent painter on pottery and porcelain, who afterwards directed the *atelier* of Madame Gérard, at Paris. After the decapitation of the unfortunate M. de Custine, his estate, being forfeited to the Republic, were sold on the 25 Germinal, An X (1802), to M. Lanfray, and carried on by him until his death, in 1827. His marks during this time on painted pieces and figures were the name of the town stamped, or his own initial stencilled. On the 25th Nov. 1827, the manufactory was sold to M. L. G. Dryander, of Sarrebruck, who is the present proprietor. For many years he continued to make porcelain, as well as fayence groups and statuettes, but the distance of his *fabrique* from

the kaolin of St. Yrieix prevented him competing successfully with those of Limoges, and this branch was abandoned.



NIDERVILLER, near Strasbourg. Both fine fayence and hard porcelain were made here. The mark was B. and N. in monogram (Beyerlé, Niderviller), in blue.



NIDERVILLER. On a vase in the Sèvres Museum, which M. Riocreux attributes to Beyerlé.

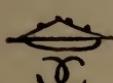


NIDERVILLER. Monograms of Beyerlé of Niderviller, both on fayence and hard paste porcelain, marked in brownish red.



NIDERVILLER. General de Custine. His first mark was the monogram C.N. (Custine, Niderviller), marked in blue.

NIDERVILLER. The mark of two C's under a count's coronet was adopted in 1792, pencilled in blue. It has been erroneously attributed to Kronenberg or Louisberg, but that has an Imperial crown, surmounted by a cross, whereas this is a Count's coronet.

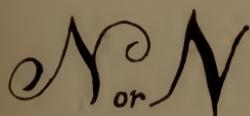


NIDERVILLER. Marked in blue on a cup; the saucer belonging to it has only the two C's interlaced; of French manufacture. In Mr. Reynolds's Collection.



NIDERVILLER. Two C's interlaced for Custine, sometimes found on this ware, without the coronet, marked in blue.

This mark, minutely painted, is found both on fayence and porcelain services and figures.



NIDERVILLER. The letter N, for Niderviller, occurs on a set of plates, on one of which is the double C, and on another the letter N., in the Collection of the

Rev. T. Staniforth, of Storrs. It is quoted by Mr. Marryat, who places it as Louisberg, mistaking the interlaced C's for the mark of that manufactory, leaving this letter unexplained.



NIDERVILLER. The mark of F. C. Lanfray, successor to Custine, towards the end of the XVIIIth Century; F.C.L. in a cipher, stencilled in blue; on a piece in the Sèvres Museum.



NIDERVILLER. Another mark of F. C. Lanfray, stencilled in blue, on a cup and saucer in Mr. Reynolds's Collection.

**NIDERVILLE**

NIDERVILLER. This mark is stamped in relief on the back of a biscuit group of a youth kissing a girl, in Mr. Danby Seymour's Collection.

Unknown. This mark, stencilled in red, is on a French hard porcelain cup and saucer, painted with scrolls and festoons of flowers, gilt borders. The mark is very similar to that of F. C. Lanfray, of Niderviller, just given; but the letters are imperfectly stamped, and may belong to some other *fabrique*.



Unknown. A somewhat similar mark, stencilled on French porcelain.

MONTREUIL SOUS Boix (Seine). A *fabrique* of porcelain, *hard paste*, still carried on by M. Tinet, in imitation of Oriental, sometimes in other styles.



BOISSETTE, near Melun. Established in 1777 by Jacques Vermonet *père et fils*, which lasted only a short time. A tea pot, painted with bouquets of flowers, is in Mr. Reynolds's Collection. Another piece, so marked, is in the possession of Mr. A. Weston, Rutland Gate.

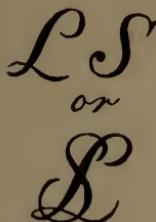
VAUX, near Meulan. Established about 1770 (but lasted only a short time) by Hannong, Moreau being director. It belonged to Messrs. Laborde and Hocquart. M. Riocreux so attributes this mark. There is a specimen, painted with



bouquets of flowers, in Mr. Reynolds's collection, marked in blue. The monogram contains all the letters of the name

of the *fabrique*. This is now attributed by M. Jacquemart to Bordeaux. (See page 421.)

LA SEINIE (Haute Vienne). Established in 1774 by the Marquis de Beaupoil de St. Aulaire, the Chevalier Dugareau, and the Comte de la Seinie. It attained great perfection



whilst under the direction of M. Bertin, in 1778. In 1789 M. de la Seinie retired, and the works were farmed by M. Baignol of Limoges till 1793, when it was held by three Paris workmen, who gave it up in 1805, it was afterwards taken by M. Closterman of Limoges.

LA SEINIE. A branch of the *fabrique de l'Imperatrice* was established here about 1812 by Dagoty and the sons of Honoré of Paris, in consequence of its proximity to St. Yrieix, where the kaolin for making hard paste had been discovered

DAGOTY ET HONORE. in 1765. Anstett, formerly with Dihl, directed the works. In 1820 the partnership was dissolved, and Dagoty retained the manufactory at La Seinie.

CAEN, Normandy (Calvados). This manufactory was established, and supported by some of the principal inhabitants, at the time of the French Revolution (about 1793), when several workmen from Sèvres came to join it. It was carried on for a few years in the Rue Montagne près les Moulins, at Caen, but finding no market for the china, the manufactory was discontinued in the commencement of the present century, and the stock divided among the parties concerned; as it never became an article of commerce, it is rarely met with. The china is hard paste, and equal to that of Sèvres, and of

the same forms. The mark is stencilled in red; Mr. C. W. Reynolds possesses a cabaret, the plateau triangular, of pale yellow ground, handsomely gilt, painted *en grisaille* with birds and animals, a purple line round the edge, marked as in the margin, on all the pieces except the cups. A tea cup and saucer, delicately painted with gold and green festoons, and small square medallions of landscapes in Indian ink, with the word "Caen" stencilled in red, is in the Collection of the Rev. T. Staniforth, Storrs, Windermere. A tea pot, and a coffee cup and saucer of this *fabrique*, are in the Sèvres Museum, made while under the direction of M. D'Aigmont Desmares, about the year 1803.

**BAYEUX** (Calvados). Established by M. Joachim Langlois, about the commencement of this century. M. Brongniart says this porcelain has justly the reputation of resisting fire to a greater degree than any other manufacture, except that of Sèvres. There are some specimens in the Sèvres Museum, acquired in 1819.



**BAYEUX.** The mark of M. Gosse, another manufacturer here. Some pieces in the S. Kensington Museum.

**ISIGNY** (Calvados). A manufactory of hard porcelain and stoneware, conducted by M. F. Langlois. There are some specimens in the Sèvres Museum, acquired in 1843.

**BORDEAUX** (Gironde). The English porcelain made here is under the direction of M. Veillard, a Frenchman, and Mr. Johnston, an Englishman. It is of fine quality and a very clear white, frequently decorated with bright blue. A pair of splendid vases, nearly 5 feet high, painted in the best style of Moustiers ware, obtained the large medal at the Exposition in London in 1862. The mark of the *fabrique* is the three intersecting crescents of Henri II, enclosing the words "Veillard," "Johnston," "Bordeaux."

BORDEAUX. The porcelain manufactory here was, according to M. Jacquemart, carried on by a M. Verneuille, who used



this mark and the A and V crossing each other (see page 419), which was formerly attributed to Vaux, near Meulan. There seems, however, to be some confusion between the names *Veillard* and *Verneuille*, which we cannot at the moment rectify. There are some specimens in

the Sèvres Museum, and M. de St. Leon possesses a service on some of the pieces of which both these marks occur.

TOURS (Indre et Loire). Established in 1782. Noel Sailly, a fayence maker of this place, applied for permission to make porcelain, having constructed a furnace for the purpose, which was granted. The demand is said to have exceeded the supply. He died in 1783, and the manufacture was continued by his son. We have not been able hitherto to identify any of the pieces.

VALENCIENNES (Nord) 1785. By an Order of Council, dated 24th May, 1785, Mons. Fauquet is permitted to carry on a manufacture of porcelain at Valenciennes. In 1775 he married a lady named Lamoninary. The initials of their names as well as the letter V, appear on some specimens. M. Fauquet was originally established at St. Amand



in the manufacture of fayence as early as 1775, and probably carried on both simultaneously. Both these ciphers appear on pieces of the same service, one in blue and the other in brown, under the glaze, in the possession of Mr. Reynolds.



In the Sèvres Museum are some pieces with the cipher L. V. and the word VALENCIEN, written in blue. The manufactory ceased about 1798. The last mark is on a chocolate pot in Mr. Loraine Baldwin's Collection.



ST. AMAND LES EAUX (Nord) France. Founded by M. Maximilian De Bettignies in 1815, for the manufacture of porcelain *pâte tendre*, like the old Sèvres. He was formerly proprietor of the Tournay manufactory, which he ceded to his brother Henri when that city became re-annexed to Belgium. Of all the manufactures of *pâte tendre* these are now the only two in Europe which continue the speciality, and from the

nature of their products they more closely resemble the *vieux Sèvres* than any other. Some specimens of modern manufacture were sent to the London Exposition in 1862. "M. de Bettignies of St. Amand

les Eaux, where the manufacture of soft paste has never been discontinued from the last century, has furnished the Parisian trade with all the vases painted in imitation of old Sevres, thus proving that it was possible to manufacture it commercially on a small scale; however, the difficulties to be overcome in making large pieces, and particularly articles for use, such as dishes, rendered the workmanship very expensive. Fortunately, the introduction of phosphate of lime, which is obtained from bones, in the paste of the porcelain—a discovery essentially English—has supplied a means to obtain a fine transparency, and, without affording all the plasticity of the hard porcelain, it does not prevent the mixture being cast, moulded, or turned easily by the ordinary processes."—Arnoux, *Report on Pottery*, Paris Exhibition, 1867.

CREIL (Oise). Established in the last century by some English potters, and continued by Le Beuf, Milliet, and Co.,

and M. de St. Crip and Co. The paste is a sort of demi-porcelain and opaque cream-coloured ware, like that of England. The word CREIL is impressed on the ware, and the initials, in cipher, of the agent stencilled—Messrs. Stone Coquerel et Le Gros of Paris. Mr. W. Chaffers has several plates, with lightly printed views of the principal edifices of Paris.



NANTES (Loire Inférieure). Porcelain manufactory, established 1780, by Jacques Fourmy, son of Mathurin Fourmy; he passed his youth in the Manufacture Royale de Faïence de Nantes, which was carried on by his father. In the year 1779 Nicolas Fournierat de la Chapelle, porcelain maker at Limoges, made attempts to produce hard porcelain like that of Saxony, which perfectly succeeded. From the 4th of January, 1780, a contract of partnership was entered into for seven years, between him and Pierre Auguste de Rostaing de Nivas and Jacques Fourmy, under the title of "Fourmy fils, Fournierat, & de Rivas." The initials of each of their names interlaced into a monogram and traced in red served as the mark of this Nantaise porcelain. Fournierat, being of a restless disposition, seceded from the firm in 1781. It went on prosperously until the insurrection in La Vendée, and the Revolution entirely put a stop to the sale of objects of luxury, and the works were closed about the year 1790.

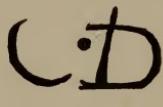
In 1809 some specimens of porcelain *pâte dure* (coffee cups) were sent to the Sèvres Museum from the *fabrique* of M. Decan, of Nantes.

CHOISY. *Hard Paste*. Established in 1786 by M. Clement. The manufactory belonged to M. Lefevre. A table preserved at Sèvres indicates the existence at Choisy of another manufactory, directed by M. Seilletz, but whether this or a distinct *fabrique* is not known.

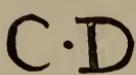
LIMOGES (Haute Vienne). M. Massie, who had obtained authority to establish a manufactory of fayence at Limoges, subsequently associated himself with a person named Fournierat and the brothers Grellet, to extend his works to the making of porcelain. An order of Council, dated Dec. 1773, permitted him to found an establishment, of which the products were to be marked C. D. A former project for an

*G R et C<sup>ie</sup>* Order of Council indicates the mark as having been *G R et C<sup>ie</sup>*. It was discontinued in 1788. Fournierat, in 1779,

having discovered how to make *porcelaine dure*, left Limoges and entered into partnership with Jacques Fourmy and another, at Nantes; the firm being Fourmy fils, Fournerat and De Rivas. The works were subsequently purchased by MM. Joubert and Cancate. In 1794 M. Monnerie established, in the old Augustine Convent of Limoges, a manufacture which continued in operation till 1800, when it declined. When M. Baignol left La Seinie he set up a manufacture on his own account, which was, next to that of M. Alluaud, the most considerable in the place.



LIMOGES. This mark, in red, is on a porcelain tureen, painted with flowers, gilt borders, having on the top a bunch of vegetables.



Also on a porcelain plate, with gold border and garlands of roses, in Mr. Reynolds's Collection.

LIMOGES. The *fabrique* of M. Alluaud is the most ancient in France for the manufacture of hard porcelain. In 1788 M. Alluaud was made director of the Royal manufactory founded at Limoges four years previously, and its success was only interrupted for a time by the Revolution. He utilized the kaolin of the mines of Marcognac, of which he was the proprietor, and in 1797 it was again in full activity. He died in 1799, and was succeeded by his son François, who quitted the army and took the direction, and, being a scientific man, in a few years obtained a thorough knowledge of chemistry and mineralogy. His discoveries are acknowledged by Brongniart, in his *Treatise on Ceramics*. M. Francois Alluaud possesses the kaolin mines of Marcognac and the feldspath of Chanteloube. Two workshops on the Vienne have 150 pairs of *meules* for the preparation of the ingredients, and two manufactories of porcelain at Limoges comprise eight kilns, six for coal and two for wood, employing 1,000 workmen. Half is consumed in France, the rest exported to America and Germany.

The following is a list of more recent manufacturers at Limoges:—

Fabrique of porcelain (*Hard Paste*) by M. Tharaud, about 1827.

Fabrique of porcelain (*Hard Paste*) by Messrs. Nenert and Ruault. Sèvres Museum, 1831.

Fabrique of porcelain (*Hard Paste*) by Messrs. Michel and Valin. Sèvres Museum, 1834.

Fabrique of porcelain, by M. Tathille and Co. Sèvres Museum, 1833.

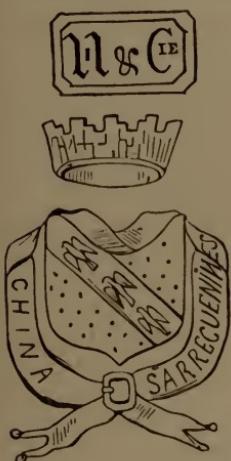
A porcelain manufactory is now carried on by Messrs. Demartial and Talandier. Specimens in the Paris Exhibition, 1867.

Messrs. P. Guerry and R. Delinières. Table and breakfast services, white and painted, &c. Paris Exhibition, 1867.

A porcelain manufactory is carried on by Haviland and Co. Specimens in Paris Exhibition, 1867.

SARREGUEMINES (Moselle.) Messrs. Utzchneider and Co. are now important manufacturers of porcelain *pâte tendre* and biscuit figures and groups: services painted in the English style

and frequently decorated with transfer pictures, artistic white stone ware, &c. In the Sèvres Museum is a bust, *in biscuit*, of the founder of the *fabrique*, François Paul Utzchneider, by F. François, sculptor to the firm; dated 1858.



The mark at present used is of a more complicated character, as shown in the margin. The manufactory still maintains its high character for porcelain and biscuit, and is one of the most important *fabriques* in France.

STRASBOURG (Basse Rhin), 1752. *Hard Paste*. Established by Paul Hanung. About the year 1752 he obtained the secret of true porcelain from Ringler, but in consequence of the monopoly of Sèvres he was compelled to relinquish it, and in 1753 removed to Frankenthal, where he was received with open arms, and in 1761 greatly flourished under



the protection of the Elector Palatine Carl Theodore. The Strasbourg marks are those of Hanung, as in the margin.



STRASBOURG. This mark, in brown, occurs on a hard porcelain plate in the S. Kensington Museum, which has all the characteristics of this manufacture, with rococo scrolls in relief, shaded with crimson, blue, and green, like Strasbourg fayence; it has a fine glaze, but the paste not a good colour.

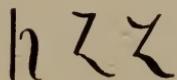


STRASBOURG. *Hard Paste.* This mark is attributed to Strasbourg by Mr. Joseph, who does not state any reason for the attribution.

VALOGNES (Manche). Porcelain *pâte dure; fabrique* de M. Joachim Langlois. Specimens in the Sèvres Museum, obtained in 1809.



FRANCE. A caduceus on an embossed oval occurs on some French biscuit groups.



FRANCE. These marks in gold are on a cup and saucer, with a deep border of blue and gold, red flowers and gilt festoons, well painted. Date about 1800. In the possession of Mr. A. W. Franks.

*Moitte*

FRANCE. The name, perhaps, of a painter or decorator, pencilled in red, under a high French porcelain inkstand, well painted with bold arabesques and scrolls in colours, fret border. In the possession of Mr. A. Joseph.

ST. DENIS DE LA CHEVASSE (Poitou). *Hard Paste.* Established in 1784 by the Marquis de Torcy. All we know of this *fabrique* is a request to establish a manufactory here, which was accorded.

ST. BRICE. *Hard Paste.* Established in 1784 by Messrs. Gomon and Croasmen. In a letter, dated 17th June, 1784, M. Montaran announces to M. l'Intendant de Paris that these

fabricants of porcelain and glass at St. Brice request permission to take the title of "Manufacture Royale de Monseigneur le Dauphin," which was refused, in consequence of his having about the same time patronized the *fabrique* of Lille. It was of short duration.

ISLE ST. DENIS. (*Hard Paste*). Established 1778, by Laferté. There are no documents extant relating to this *fabrique*, which must have been before 1778, for in that year there were seized at the house of Nicolas Catrice, a painter of Sèvres, ready to be painted and falsely marked with the double L of Sèvres, seven pieces of the *fabrique* of St. Denis. It must therefore have been in full activity at that time, and the ware of superior quality to pass for porcelain of the Royal manufactory. In the list kept at Sèvres, denoting the condition of the factories, we read: "Ile St. Denis, Laferté, à la suite de pertes énormes la fabrique a été detruite." M. Riocreux has discovered two pieces made there, viz. two bisque busts, life size; one of Louis XVI., signed "*Gross, 1779*"; the other of Monsieur le Comte de Provence by the same artist, signed "*Gross L'Isle Sainte De\*\*\* 1780*."

MARSEILLES (Bouches du Rhone). An important manufactory of porcelain was established here by Jacques Gaspard Robert about 1766, and was in full activity on the visit of the Comte de Provence in 1777, who especially noticed a large vase, finely modelled, a complete service expressly made for England, and porcelain flowers delicately copied from nature, like those of Sèvres. The order from England, where so many important china manufactories already existed, shows it was renowned at that time. Porcelain was made also by Honoré Savy and Veuve Perrin, but was only of secondary importance. It was closed about the period of the French Revolution in 1793.



MARSEILLES. Jacques Robert. M. Davillier has two fine specimens so signed; one is a *sucrier* and cover, with medallions finely painted of a view of

the Port of Marseilles and a promenade of figures in the National costume; the other a cup, painted with bouquets of flowers. M. Mortreuil and the Sèvres Museum have specimens.

**R**

MARSEILLES. Jacques Robert. Sometimes only marked R, on a cup decorated in blue in the style of Japan, and on another, painted with flowers in polychrome and other ornaments, finely gilt. In the possession of M. Davillier.

**R**

MARSEILLES. Robert frère or Robert fils. This mark is on the companion to the cup last mentioned, signed only R; it is identical as to paste, touch, painting of flowers, and gilding, and undoubtedly from the same *fabrique*, certainly not of Naples as suggested by M. Jacquemart, who reads it as Re Ferdinand, but neither the mark nor quality of porcelain favour such an attribution.

PARIS. Rue de la Ville l'Evêque, Faubourg St. Honoré, 1722. Marie Moreau, widow of Pierre Chicanneau (nephew of Jean) opened another manufactory here with Domenique François Chicanneau as director, the proprietorship of the *fabrique* of St. Cloud being divided, leaving Gabriel and Henri Trou there. In 1742 an arrêt granted them the privilege of continuing the works for twenty years longer. Marie Moreau died in 1743, and they were then carried on by Domenique, and ceased probably at the expiration of the letters patent in 1762.

PARIS. Pont aux Choux. *Manufacture du Duc d'Orléans.* On the 22nd of April, 1784, Louis Honoré de la Marre de Villars opened an establishment for the manufacture of porcelain in the Rue des Boulets, Faubourg St. Antoine.

**M**

The mark deposited was M. J., as in margin. It was afterwards disposed of to Jean Baptiste Outrequin de Montarcy and Edme Toulouse, who in Aug. 1786

obtained a brêvet from the Duke of Orleans, Louis Phillippe Joseph, and authority to sign the productions with the letters L.P. and take the title of "Manufacture de M. le Duc d'Orléans." They were afterwards established in the Rue Amelot, *au Pont aux Choux*, by which name the porcelain is generally known.



were inscribed merely "*Fabrique du Pont-aux-Choux*," as on a fountain spoken of by M. Jacquemart.



C.H



L<sup>or</sup> L

These letters alone are mentioned in the official documents, which say nothing about the letters being crowned. M. Jacquemart consequently says that Mr. Marryat is wrong in assigning the P. L. crowned to this manufactory (see Vincennes). This mark ceased in 1793, with the condemnation of the Duke of Orleans, and the works subsequently produced

PARIS. Pont aux Choux. Under Louis Philippe Joseph, Duke of Orleans. Marked in blue beneath a porcelain tea pot, painted with sprigs and flowers. In the Rev. T. Staniforth's Collection.

Two other marks of the same *fabrique* are here given.

PARIS. Faubourg St. Antoine, Barrière de Reuilly. *Hard Paste*. Established in 1784 by Henri Florentin Chanou, an old pupil of Sèvres. There are some specimens in the Sèvres Museum, the mark pencilled in red. It was soon discontinued.

PARIS. Faubourg St. Antoine, Rue de Reuilly. *Hard Paste*. Established 1774 by Jean Joseph Lassia. M. Jacquemart also gives the last letter from a specimen of Lassia's porcelain in his

L



Pouyat  
&  
Ruffinger  
P. R.

*manufacture*  
*A. Delafur*



Monginot  
20 Boulevard  
des Italiens

own Collection. There is a porcelain cup and saucer, pale yellow ground, gilt edges, painted with landscape in bistre, having the last mark in gold on each piece, in Mr. Reynolds' Collection.

PARIS. Rue Fontaine au Roi, called "De la Courtile." *Hard Paste*. Established 1773 by Jean Baptiste Locré, afterwards joined by Russinger in 1784, who during the Revolution was sole director. The mark is composed of two flambeaux crossed, in blue, and not two arrows as usually given.

PARIS. Rue Fontaine au Roi (De la Courtille). This mark is stencilled in red on a cup and saucer. The initials P. R. sometimes stencilled in red and sometimes in gold belong to the same firm. The name of J. Pouyat is known as a manufacturer of fayence at Limoges. (See p. 212).

PARIS. De la Courtille. The name of a subsequent manufacturer. On a cup and saucer, painted with a girl and pet lamb, the mark in gold, the flambeaux in blue as usual. In the Collection of Mr. Reynolds.

PARIS. De la Courtille. The second mark, a sort of rest, is in blue *au grand feu* on the cup; the former is on the saucer.

PARIS. Boulevart des Italiens. The name engraved on a piece from Louis Philippe's sale. M. Monginot, maker.

# MAP

## H

PARIS. Faubourg St. Antoine. *Hard Paste.* Established 1773. The manufacturer's name was Morelle. The mark stands for Morelle à Paris.

PARIS. Faubourg St. Lazare. *Hard Paste.* Founded 1773 by Pierre Antoine Hannong or Hanüng, after his unsuccessful attempt to establish a manufactory of hard porcelain at Vincennes, which appears to have failed from want of resources.

S PARIS. Rue de la Roquette. *Hard Paste.* Established in 1773. Souroux manufacturer, succeeded by Ollivier, and afterwards by Pètry. There was a manufactory of fayence here as early as 1675. (See page 175).



PARIS. Faubourg St. Antoine. Rue de la Roquette. Established about 1773 for Hard Paste by Vincent Dubois à l'hôtel des Arbalétriers. The mark is two pointless arrows in blue.

PARIS. Rue de la Roquette. Manufacturer's name M. Darté. A cup and saucer in the Sèvres Museum; bought in 1807.

PARIS. Rue Amelot. *Hard Paste.* Fabrique de M. Lefebre. Cups and saucers. Sèvres Museum, No. 1818.

## A

PARIS. Gros Caillou. *Hard Paste.* Established 1773 by Advenir Lamarre.



PARIS. Rue Thiroux. *Hard Paste.* 1778; André Marie Lebeuf manufacturer; called "Porcelaine de la Reine." The mark is A. under a crown, for Antoinette (it was under the protection of Marie Antoinette), stencilled in red.

Two other varieties of the mark of this *fabrique*.



a plaque in the Sèvres Museum, painted with a portrait of Mr. Dihl, by Martin Drolling, in 1802.

*Gh*  
Rue Thirou  
a Paris.

LEVEILLE  
12  
Rue THIROUX



much like Dresden. The mark is M.A., probably for Marie Antoinette. In Mr. Bohn's Collection.

PARIS. Rue du Faubourg, St. Denis, about 1773. *Hard Paste.* Established by M. Barrachin.

FLEURY

*fлан*

Housel



PARIS. Rue Thiroux. *Hard Paste.* M. Jacquemart has found this mark on pieces of the same service, bearing also the stencilled letter A crowned. There is

PARIS. Rue Thiroux. *Hard Paste.* On a pair of seaux or jardinières, painted with roses and gilt borders, in the possession of the Countess Dowager of Lichfield.

PARIS. No. 12 Rue Thiroux. Manufactory of M. Leveille. These letters are usually arranged in form of an oval.

PARIS. Rue Thiroux. *Hard Paste.* This mark is in gold, on a hard porcelain compotier, well painted with vignettes of nymphs bathing, forget-me-nots and roses round the border, finely gilt; very

much like Dresden. The mark is M.A., probably for Marie Antoinette. In Mr. Bohn's Collection.

PARIS. Rue du Faubourg, St. Denis. The mark in gold. Carried on by M. Flamen Fleury. Recent.

PARIS? This mark is in gold on the base of a small white and gold cup.

PARIS. A manufacturer of porcelain noticed by Marryat.

PARIS. Rue de Clichy. *Hard Paste.* So placed by Mr. Marryat, but neither the name nor date of establishment are given. The mark A. is in blue.

PARIS. Rue de Bondy. 1780. *Hard Paste.* Dihl and Guerhard manufacturers, under the patronage of the Duc d'Angoulême; called "Porcelaine d'Angoulême." In Horace Walpole's catalogue of the Strawberry Hill Collection, 1784, is described "A white cup and saucer with coloured flowers, made for the Comte d'Artois, and called *porcelaine d'Angoulême*. On the 10th of November, 1818, Moses Poole, of Lincoln's Inn, Middlesex, Patent Agent, took out a patent, in consequence of a communication made to him by Christopher Dihl, he being a foreigner, residing abroad, and being possessed of an invention, as follows: "The application of known mastics or cements to various purposes, such as modelling statues, making slabs, raising or impressing figures, or other ornamental appearances, also to the covering of houses, or in any other matter in which mastic or cement may or can be applied." The first mark is painted in red on the plateau of a cabaret; some of the smaller pieces have the monogram only, others have the monogram G. A. in an oval, surmounted by a coronet in gold; one stencilled in red. This service is beautifully painted with stags in Indian ink, and belongs to Mr. Reynolds.

Marked in gold on an Angoulême cup, the saucer having the inscription in full (as quoted below), in the S. Kensington Museum.

**MANUF<sup>RE</sup>**  
M<sup>GR</sup> le DUC  
Angoulême  
Paris.

PARIS. Rue de Bondy. Dihl and Guerhard. *Hard Paste.* On an Angoulême cup and saucer, with forget-me-nots; the mark is stencilled in red, partly obliterated.

*Dihl.*

MANUF<sup>RE</sup>  
de M<sup>rs</sup> Guerhard et  
Dihl à Paris

REVIL  
R<sup>ue</sup> Neuve  
des  
Capucines

V<sup>e</sup> M  
& C

DASTIN.

PARIS. *Fabrique* de Charles Philippe Comte d'Artois, afterwards Charles X, 1769. *Hard Paste*. We read in the *Guide des Amateurs*, printed in Paris, 1787:—



“This manufacture in the Rue du Faubourg St. Denis is the most ancient of all those established in Paris. Hanüng of Strasbourg, who brought into France the secret of hard porcelain, formed the first establishment in 1769. Having obtained the protection of Charles Philippe, Comte d'Artois, it is called by his name.” It belonged actually to Bourdon des Planches, who continued the fabrication of hard porcelain, &c., and it was discontinued in 1810.

PARIS. Rue de Bondy. *Hard Paste*. The mark of Dihl, painted in blue.

PARIS. Messrs. Guerhard and Dihl. This mark stencilled in red is on a porcelain cup and saucer, yellow ground, with landscape and figures in red *camaieu*, in Mr. Reynolds's Collection.

PARIS. Revil, Rue Neuve des Capucines, is on a porcelain cup and saucer, pink ground, with broad gold border and small white oval medallions; the mark stencilled in red. Reynolds Collection.

PARIS. Veuve M. and Co. Name unknown. The mark stencilled in red on a cup and saucer with deep border of gold, painted festoons and scrolls. In the Loraine Baldwin Collection.

PARIS. This name is stencilled in red on a French porcelain cup and saucer, green ground, gold leaf border. In the Baldwin Collection.

PARIS, FOESCY, a MEHUN, et à NOIRLAC (Cher). *Hard Paste.* Established about 1817. It is the largest porcelain manufactory in France, employing 1,500 workmen. Their products have been rewarded by medals of New York, Paris, C. H. PILLIVUYT, and London. They make every description, both useful and ornamental. The & *Cie Paris.* mark is simply the name in an oval.

FOESCY (Cher), and at Paris, No. 5 Passage Violet, Rue Poissonnière. *Fabrique* of M. André Cottier. This mark *Manuf<sup>re</sup> de Foescy,* on a hard paste china bowl, painted with Passage Violet, No. 5, flowers and richly gilt. About the first R. Poissonnière, à Paris. quarter of the century.

PARIS. The mark is sometimes in black, but usually marked in gold on the back of the plates; sometimes only one mark, the single letter in blue. These two together are on a plate painted with flowers in lake *camaiou*, in the author's possession. Mr. Cornwallis West has some plates, crimson borders, with beautiful gilding and highly finished paintings of flowers.

A peculiarity in this *fabrique* is the three cockspur marks in the centre at back. It has a great similarity to Tournay porcelain, and is made to resemble that of Sèvres.



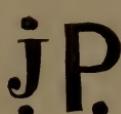
*Feuillet*



PARIS. *Feuillet*, written in gold, as well as the monogram in the margin, in imitation of the Sèvres mark.

PARIS. Formerly Belleville and now Fontainebleau. *Hard Paste.* Established 1790 by Jacob Petit. The mark is blue,

in the moist clay. This manufactory is still carried on at 54, Rue Paradis Poissonnière, and the Dépôt, 32, Rue de Bondy. The products of the first period were much esteemed, being well painted



and well modelled, bearing his mark, but recently the proprietor has unwisely altered his original plan and imitates

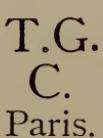
Dresden, counterfeiting also the mark of the crossed swords, a practice which cannot be too much reprehended, as it is the cause of much deception. Jacob Petit also makes biscuit figures, birds' nests, flowers, &c. In 1853 he patented in England some improvements in porcelain, which consisted in having raised surfaces and painting the same, the combination being claimed.

PARIS. Rue de Crussol. *Hard Paste.* Established 1789 by Charles Potter, an Englishman; called the "Prince of Wales's

China;" the mark *in red*. A similar mark *in blue*, the top letter being B, is on a canary-coloured cup and saucer, painted with flowers and butterflies, in the Collection of the Rev. T. Staniforth.



cup and saucer, painted with flowers in gold bordered compartments, in the possession of Mr. Reynolds.



PARIS. On a porcelain cup and saucer, with gilt flowers and leaves, marked in red. In the possession of the Rev. T. Staniforth, of Storrs.

PARIS. Rue de Popincourt. 1780. Founded by M. Le Maire. This manufactory was purchased in 1783 by M.

Nast; it was subsequently transferred to Rue des Amandiers, and carried on by Messieurs Nast Frères. No specimens of the first proprietor are known. M. Jacquemart mentions a biscuit bust of Buonaparte in costume of a General, under the foot of which is written,—“*Manfr<sup>e</sup> de Porcelaine du C<sup>en</sup> Nast, Rue des Amandiers D<sup>o</sup>n Popincourt.*”

Mr. B. Fillon has two biscuit busts, one of Hoche, the other of Buonaparte, with their names written under, and the inscription just given. He considers them to have been modelled by Houdin in 1797.

PARIS. This mark is stencilled in red on a cup and saucer, with spiral gold lines crossing each other, flowers in the spaces between, and gold spots; the cup is also marked B. In Mr. Danby Seymour's Collection. There are several varieties in Mr. Reynolds's Collection.

PARIS. Nast manufacturer. The mark is stencilled in red on a cup and saucer, painted with flowers. H. J. Nast is mentioned in the Jury Awards in 1851.

PARIS. Rue de Popincourt. *Hard Paste,* Founded in 1796 by le Sieur de Cœur d'Acier. It was successfully carried on by Messieurs Darté in 1812, Discry and Talmour, and the present proprietor, M. Menard. The mark is in the form of an oval.

PARIS. A novel style of decoration was patented in 1857 by Mons. Briançon, which gives porcelain the lustrous appearance of mother-o'-pearl; it is termed “*decor de couleurs nacrées à base de bismuth.*” The patent for London was granted to Jules, Jos, Henri Briançon in 1857 for ornamenting porcelain, &c., with variegated reflections or coat-



ings prepared with metallic fluxes and colouring matters. The fluxes are salts of bismuth, in certain proportions, and “essence of lavender, or any other essence which does not cause any precipitation in the mixture. The metallic salts and oxides, which assist in colouring, are salts of platina, silver, antimony, cobalt, chrome, copper, iron, &c., and sometimes salts of gold in order to produce the rich tint of shells or the reflection of the prism.” The name of the firm was Gillet & Brianchon.

This beautiful ware is still made, and the manufacture is carried on by M. Brianchon, 222, Rue de Lafayette, but the patent for England having expired, this lustrous glaze has been recently adopted both at Belleek, in Ireland, and at Worcester.

*Dagoty  
à Paris*

**Manufacture  
de S.M.L'Imperatrice.  
P.L DAGOTY  
à Paris.**

F. M. HONORE

M<sup>ture</sup> de MADAME  
Duchesse d' Angoulême  
Dagoty E. Honore,  
PARIS.

F. D. HONORE  
à Paris.

R. F. DAGOTY

PARIS. Boulevard Poissonnière. *Hard Paste.* Established by P. L. Dagoty towards the end of the last century. He sent some specimens to the Sèvres Museum in 1804. His *fabrique* was called L'Impératrice. This mark, stencilled in red, is on a set of china, green borders, painted with classical figures.

PARIS. 59, Boulevard St. Antoine. Established about 1785. *Hard Paste.* The two sons, Edward and Theodore went into partnership with P. L. Dagoty, at La Seinie and Paris, Rue de Chevreuse, about 1812. It was then styled *Manufacture de Madame la Duchesse d'Angoulême.* In 1820 this partnership was dissolved, and the Brothers Honoré kept the *fabriques* in Paris—Boulevard Poissonnière.

PARIS. Rue St. Honoré. A specimen so marked in the Bandinel Coll.

*L. Gardie,  
a Paris.*

PARIS. This name occurs on a china cabaret (*hard paste*) decorated with flowers in the Sèvres style, but of ordinary character of the present century. In Mr. Hawkins of Grantham's Coll.

PARIS. Boulevard des Italiens, No. 2. He is classed in *Galignani* among the dealers. His name occurs on a porcelain cup and saucer, blue and gold, in Mr. H. G. Bohn's Collection,

*Schoelcher.*

and on some plates with richly gilt borders, in Mr. L. Baldwin's Collection.

*Lerosey  
11 Rue de la paix*

PARIS. Established by M. Lerosey. On a modern china dessert service, deep rose-coloured border, and a cipher in the centre in pink ribbon.

PARIS. Two porcelain plates, with printed plans of the cities of St. Petersburg and Moscow, and numerous annotations, also inscribed "*Gravée à Paris, par R. F. Tardieu, Place de l'Estrapade, No. 1.*"

The following porcelain manufactories are mentioned by M. Brongniart, with the names of the proprietors and the dates in which specimens were obtained for the Sèvres Museum, but of which we have no further information.

LURCY LÉVY (Allier) Porcelain (*Hard Paste*) Fab. Marquis de Sinety, 1814, and M. Burguin, 1834.

VILLEDIEU (Indre) Porcelain (*Hard Paste*) Fab. M. Bernard, 1830.

VILLEDIEU Porcelain (*Hard Paste*) Fab. de M. Louault. M. Lalouette was Director in 1823, and designed a large Medici vase, which at the Exposition was bought by the King and given to the Sèvres Museum.

VIERZON (Cher) Porcelain Fab. de Messrs. Petry and Ronsse, 1844.

ORCHAMPS (Jura) Porcelain Fab. de M. Barré-Russin, 1829.

NEVERS (Nièvre) Porcelain, Messrs. Neppel and Bonnot, 1844.

ST. YRIEIX-LA-PERCHE (Vienne) Porcelain Fab. de M. Denuelle, 1829.

MAGNAC-BOURG (Vienne) Porcelain Fab. M. Boilleau-Gauldrée, 1827.

PLOMBIÈRES (Vosges) Porcelain M. Hevisé and Co. Director M. Troté.

## SÈVRES.

The history of this celebrated manufactory must be traced back to that of St. Cloud, which, as we have before said, was commenced as early as 1695, and may be considered as the parent of all the porcelain manufactories of France. Here Louis XIV. accorded his patronage and favour by granting to Morin, in 1702, exclusive privileges.

In 1735 the secret of the manufacture was carried by some of the workmen to Chantilly, and works were commenced there by the Brothers Dubois. They subsequently left, taking with them the secret to Vincennes, where a laboratory was granted them, but after three years they were dismissed. In 1745 a sculptor named Charles Adam was instrumental in forming a company. The scheme was approved of by the King, and exclusive privileges were accorded them for thirty years, and a place granted for the prosecution of the manufacture in the Château de Vincennes. M. Jacquemart gives the following list of employés in the manufactory in 1750 :

Le sieur Boileau, Directeur.

Duplessis, Orfèvre du Roi, composait les modèles.

Bachelier avait la direction de toutes les parties d'art.

Les modeleurs sculpteurs étaient Auger, Chabry et La Salle.

Les jeteurs de moules en plâtre : Michelin et Champagne.

Les mouleurs : Gallois et Moyer.

Les tourneurs : Vaudier, Corne, Goffart, De l'Atre, Gravant.

Les répareurs : Chenob chef, Gremont, Chanou, Bulidon, Wagon, Henry, Le Maitre Lucas, Jame, Beausse, Varion, Misera, Paris, Melsens, Gerin, l'Auvergnat, Gambier, Joseph, Mad<sup>e</sup> Grémont, Mad<sup>e</sup> Wagon, Desnoyers, Goffart cadet, Gilloun, Marion, De l'Atre cadet, et Louis.

Les chimistes : Baily et Jouenne.

Les peintres : Capelle, Armand cadet, Thevenet, Armand ainé, Taunay, Caton, Cardin, Xouret, Chevalier, Yvernel, Touzex, Tabory, Pigal, Binet, Mad<sup>e</sup> Capella, Bardet, Mad<sup>e</sup> Baily.

Les brunisseuses : M<sup>les</sup> Baily ainée et jeune.

Gravant façonnait les fleurs que Thevenet était chargé de peindre après la cuisson en couverte.

The decorations, up to about 1753, were chiefly in the Chinese style. In 1753 the privilege of Charles Adam was purchased by Eloy Brichard; Louis XV. took a third share, and it became a Royal establishment; Madame de Pompadour greatly encouraged the ceramic art, and it arrived at great perfection. The buildings were found too small to meet the increasing demands for their beautiful productions, and in 1756 they removed to a large edifice at Sèvres, which had been built expressly for the Company. In 1760 the King became sole proprietor, and M. Boileau was appointed director.

A decree of Council, dated 17th January, 1760, ordains that after the 1st of October this manufacture and all its appurtenances belongs to his Majesty.

According to Article VIII.—This manufacture shall continue to be worked under the title of “Manufacture de Porcelaine de France.” It shall enjoy, conformably to the decrees of 24th July, 1745, and 19th August, 1753, the exclusive privilege of making every description of porcelain, plain or painted, gilt or ungilt, plain or in relief, sculpture, flowers, or figures.

It renews his Majesty's prohibition against any person or persons, of what condition or quality they may be, from making or causing to be made or sculptured, painted or gilt, any of the said works of whatever form they may be,—or to sell or barter them on pain of confiscation of the said porcelain, and all matters and utensils employed therein, the destruction of the kilns, and 3000 livres (francs) penalty for each contravention, one-third to the informer, one-third to the General Hospital, and the other third to the said Royal manufactory. His Majesty wishing, nevertheless, to favour the particular privileges hitherto granted, and which may be renewed in due course for the fabrication of certain ordinary porcelain and fayence, permits fabricants to continue the manufacture of white porcelain, and to paint it in blue in the Chinese patterns only. His Majesty expressly prohibits the employment of any other colour, especially of gilding, and the making of figures, flowers, and sculpture, except to ornament their own wares. With regard to makers of fayence, his Majesty permits them to continue their works, without, however, the use of coloured grounds, in medallions or otherwise, or of gilding, under the same penalties, &c.

About 1761 the secret of making hard porcelain was purchased of Peter Anthony Hanüng for 3,000 livres annuity. It had been known for more than fifty years in Saxony, and the manufacture of the *pâte tendre* being expensive and liable to accidents in the furnace, it was deemed of great importance to be able to make what was considered the only true porce-

lain. Dr. Guettard, a naturalist, had discovered an inferior sort of kaolin at Alençon, of which he had made porcelain, but it was not equal to that of China or Saxony, and in 1765 he published "Une histoire de la découverte faite en France de matières semblables dont la porcelaine de Chine est composée." Although possessed of the knowledge, they had not the means of producing it, being unable to procure the kaolin necessary, until accident led to the discovery of some quarries yielding it in abundance at Yrieix, near Limoges. Madame Darnet, the wife of a surgeon at St. Yrieix, having remarked in a ravine near the town a white unctuous earth, which she thought might be used as a substitute for soap in washing, showed it with that object to her husband, who carried it to a pharmacien at Bordeaux. This person having probably heard of the researches to obtain a porcelain earth, forwarded the specimen to the chemist Macquer, who recognized it immediately as kaolin.

In the Sèvres Museum there is a small figure of Bacchus, made with this first specimen of St. Yrieix kaolin, brought by Darnet in 1765. In 1769 the chemist Macquer, after repeated experiments, successfully established the manufacture of hard porcelain at Sèvres, and the two descriptions of china continued to be made until 1804. Of course the terms *pâte tendre* and *pâte dure* were unknown till then; the Sèvres porcelain was simply called *porcelaine Française*.

Another decree of the 17th January, 1787, ordains—

1st. All undertakers of the manufacture of porcelain established in the city and faubourg of Paris, within the distance of thirty leagues, except those established previous to May, 1784, shall be compelled to place in the hands of the Controller of Finances the titles by which they were established within three months from the date of this decree. In default of which they shall not under any pretext continue the said works unless otherwise ordained. His Majesty expressly prohibits all persons from working such manufactories in future, without special authority from the Controller-General, after the advice taken of his Majesty's Commissioner of the Royal manufactory to whom the demand shall be addressed.

2nd. All persons having obtained permission previous to May, 1784, to make porcelain, and have not availed themselves of it, or having established

a manufactory have ceased to work it, cannot recommence without the authority before stated.

3rd. His Majesty prohibits undertakers of manufactories established before the said 16th May, 1784, and which are now in operation, to transfer or dispose of the right accorded them or continue the working thereof, except to their children and lineal descendants, or unless the persons to whom they propose to cede the said *fabrique*, have previously obtained a decree autho-  
rising them to carry on the establishment.

4th. His Majesty also prohibits all undertakers of manufactures of porcelain from making any of the objects reserved by the Royal manufactory by the decree of 16th May, 1784, unless they have actually obtained permission, which cannot be accorded them until the perfection of their fabrication has been tested in an assembly which is held every year in presence of Commissioners appointed by his Majesty, and, nevertheless the Manufactures de la Reine, de Monsieur, et de M. le Comte d'Artois et de M. le Duc d'Angoulême shall be recognized heretofore as having satisfied this proof, are at liberty to carry on their works, except that they nor any other are allowed to fabricate any work of *grand luxe*, such as tableaux of porcelain and sculptured works, whether it be vases, figures or groups exceeding 18 inches in height, including the stand, such being reserved exclusively for the Royal manufactory.

5th. His Majesty prohibits all undertakers of the manufacture of porcelain established in his realm, of counterfeiting any figures, groups and animals of porcelain made at the Royal manufactory, on pain of seizure, confiscation and penalty of 3000 livres; and they are expressly enjoined to place on each piece they make a distinctive mark to show the denomination of their *fabrique* and their residence.

6th. The said undertakers are restricted to let the persons they employ work only in the ateliers of their manufactory, and they shall not under any pretext give out work to be made in the town or elsewhere.

7th. Faïenciers, traders or others are prohibited from erecting muffle kilns to bake in the colours on porcelain; also from keeping in their stock any unmarked merchandise, or counterfeiting or altering the marks they bear, on penalty of 3000 livres, interdiction of their commerce, and imprisonment.

8th. His Majesty also prohibits under penalty of 3000 livres to faïenciers, traders and others the painting or decorating any white porcelain, whether it comes from the Royal manufactory or any other similar establishment, also to bake or cause to be baked in their kilns any figures in imitation of biscuit.

In 1800 M. Brongniart was appointed sole director, and effected great improvements in the manufacture of hard porcelain. This position he retained nearly fifty years, until his death, which happened in 1847, and was succeeded by M.

Regnault, the present director. M. Brongniart conceived the idea of forming a Museum of ceramic productions, in which he was encouraged by the Emperor Napoleon, who applied to the various manufactories of Germany for specimens of their porcelain, and issued orders to all the Prefects of France to furnish collections from the several potteries in their Departments. These contributions from 1805 to 1812 formed the nucleus of the present extensive Museum. M. Riocreux, the Conservateur du Musée Céramique, has ably carried out the intentions of M. Brongniart, by arranging and classifying the various ceramic productions in such a way as to be of great service to amateurs, and his intimate knowledge of the subject to which he has devoted himself, his readiness to give information, and his affability, will be universally acknowledged by visitors. He was the able coadjutor of M. Brongniart in the *Catalogue du Musée Céramique* of Sèvres. The great work of M. Brongniart, *Traité des Arts Céramiques*, is well known; and those of our readers who wish for information on the details of the fabrication of pottery and porcelain, will do well to consult this valuable treatise.

Under the denomination of *vieux Sèvres* is comprehended all porcelain made at the Royal Manufactory from the day of its foundation up to the end of the XVIIIth Century, or rather up to the days of the French Revolution. The different kinds or styles of form and ornamentation are thus distinguished:—"Pompadour" or "Rocaille," from 1753 to 1763; Style Louis XV, from 1763 to 1786; Style Louis XVI, from 1786 to 1793. Those exquisite pieces of decorative furniture, as cabinets, consoles, writing tables, &c., inlaid with plaques of Sèvres porcelain, with their beautiful and highly finished or-molu mounts of festoons of flowers, scrolls, borders, and caryatid supports, were doubtless completed in the manufactory itself, where a staff of experienced workmen were employed in completing them for royal presents. Even carriages were ornamented with plaques of porcelain. In speaking of the Longchamps of 1780, Madame Dubarry mentions the equipage of Mademoiselle Beaupré: "Nous la

vimes paraître dans une voiture dont les panneaux étaient en porcelaine ornée de peintures délicieuses, les encadrements en cuivre surdoré," &c. They also produced at Sèvres medallions of white cameo biscuit busts and figures, on blue ground, in imitation of Wedgwood's celebrated jasper, which were occasionally mounted in consoles and other pieces of furniture.

It is a remarkable fact that the Sèvres Museum, so rich in specimens of other *fabriques* of Europe, possesses no collection of the grand Sèvres vases and groups made at the Royal Manufactory in the latter half of the last century; but fortunately the moulds of them have been preserved, and many of the choicest pieces have been reproduced in plaster, to which we shall presently refer. There are, however, to be found many very interesting objects in connection with the manufacture; among these we may mention an assortment of detached flowers, enamelled and painted in close imitation of nature. The fabrication of these flowers originated at Vincennes, the fashion of wearing them as personal ornaments going out at the time the manufactory was transferred to Sèvres; they were the work of the wives of the workmen employed there. An idea of the high price of some of these bouquets may be formed from the statement of M. Brongniart, that the mounting of two groups, made for the King and Dauphiness in 1748, each cost the sum of 3,000 livres (about £120). There are also some minute imitations in porcelain of gems and engraved stones from the Antique, modelled expressly for application by incrustation on the magnificent table service executed in 1778 for the Empress Catherine II. of Russia.

The models of the principal vases which have been made at the Sèvres manufactory are arranged by M. Riocreux in the Ceramic Museum. The forms from 1740 to 1800 are frequently named after the designers of the models, as the vase Falconnet, vase Clodion, vase La Rue, vase Duplessis, vase Boizot, vase Bachelier, vase Hebert, vase Ponjon, vase Lefebvre, vase Bolvry, vase Daguerre, vase Grammont, vase Gardin, vase Madame Adelaide, vase Boileau, vase Lagrenée,

vase La Riche, vase Madame Poupart, vase Moreau, &c. Others derived their names from their forms or ornamentation, as vaisseau à mât, vase Grec à festons, vase gobelet, vase oignonnière, vase ovale cygne, vase à oreilles, vase cassollette, vase cornet, vase bouc, vase lézard, vase Angora, vase bouc à raisin, vase myrthe, vase à tête de morue, vase à panneaux, vase tête de lion, vase bourse, vase ruche, vase enfants, vase tulipe, vase à palme, vase renard et raisins, vase militaire, vase solaire, vase torse, vase cuir, vase Syrène, vase serpent, vase pendule, vase antique ferré, vase œuf, vase fuseau, vase à l'amour Falconnet, vase fontaine à roseau, vase à ognon, vase tête d'éléphant Duplessis, vase Bachelier de quatre saisons, vase à couronne, vase Chinois, vase flacon à mouchoir, vase Sphinx, vase caryatide, vase Mercure ovale, vase tourterelle, vase médaille, vase Etrusque, vase triton, vase colonne de Paris, &c. The principal groups and figures of which the moulds are still in existence at Sèvres are—la pêche et la chasse, le maître et la maîtresse d'école, une conversation Espagnole, le flûteur, et le hautbois Espagnols, le déjeuner, la toilette, la nourrice; subjects from Don Quichotte; Fables of La Fontaine, la baigneuse, by Falconnet; la baigneuse aux roseaux, by Falconnet; Cupid, known as "Garde à vous," by the same; Leda; les enfants, by La Rue; le triomphe de la beauté; l'étude et la paresse, by Boizot; l'hommage à la beauté; le larcin de la rose; l'amour et la fidélité; la beauté couronné par les graces; l'amour remouleur, the last five by Boizot; and many classical subjects—the Judgment of Paris, Achilles, Télémaque, &c.; busts of celebrated men; groups to commemorate events, as the marriage of the Dauphin, the birth of the Dauphin, by Pajou, 1781, &c., &c.

It may be useful to recount here a system of deception carried on to a great extent some years ago, namely, that of counterfeiting old Sèvres. After the discovery of French kaolin, the attention of the director was turned especially to the production of true china, or hard paste, although soft paste was made simultaneously. When M. Brongniart became director, the hard paste was almost entirely made, sacrificing

the old *pâte tendre*, which was declared to be useless in art, of expensive manipulation, dangerous to the workmen, subject to great risk in the furnace, &c. A considerable accumulation, therefore, of unfinished pieces remained stowed away in the warerooms, which greatly embarrassed them, and the glory of the *pâte tendre* having passed away, the director unwisely resolved to part with it all. In 1813 three dealers, named Pérès, Ireland, and Jarman, purchased the whole stock at a merely nominal price, and immediately took rooms close to the Sèvres factory and commenced decorating it, being assisted by many of the old painters of Sèvres. Here they soon completed vast quantities of pseudo Sèvres, which soon spread over Europe ; they were so well finished that even Royalty itself was deceived. In the following year (1814) a nobleman purchased a *déjeûner*, beautifully gilt and ornamented with painted medallions of portraits of Louis XIV. and the principal persons of his Court. In the same year it was presented to Louis XVIII. as a valuable family relic, and it remained for more than two years in the Salon of the Tuileries. Some doubts of its genuineness having arisen, the Comte de Pradel sent the service to the Sèvres manufactory, and there more experienced persons soon discovered the deceit. The hybrid ornamentation soon betrayed its recent decoration ; the principal plateau belonged to an epoch subsequent to the Revolution, the gilding was much inferior, the paintings too highly worked up for those of the XVII<sup>th</sup> Century, and the monograms of the painters fictitious ; one of these was the letter S followed by points, not on the ancient list of painters' marks ; it proved to be the mark of one Soiron, an enameller specially retained by the firm Pérès. The King then placed it in the Museum as a warning to others. At Sèvres every piece of ware is marked by the particular signs of the painter and gilder, accompanied by the double L and the letters denoting the date ; a reference, therefore, to the Tables ; observing whether the signs of the painters agree with the subjects they painted, and if the dates correspond with the style in vogue at that particular time, will suffice to detect the false pieces.

This system of fabricating old Sèvres from early *pâte tendre* has led to the destruction of many interesting pieces from the *fabriques* of Menecy, Chantilly, Tournay, &c.

The feet or pedestals of the larger vases being made and baked separately and afterwards put together, to prevent confusion, had occasionally the names of the corresponding portions scratched underneath, to denote which they belonged to, as “*pied de vase enfants*,” “*pied de vase tête de lion*,” “*pied de vase lézard*,” &c., inscriptions which have much puzzled some amateurs.

The principal colours used in decorating the ground of the Sèvres vases were—1. The bleu céleste, or “*turquoise*,” invented in 1752 by Hellot. 2. The rich deep cobalt blue, called “*bleu du Roi*,” of which there were two varieties, the darker being designated “*gros bleu*.” 3. The “*violet pensée*,” a beautiful violet colour, from a mixture of manganese, one of the rarest decorations of the *pâte tendre*. 4. The “*rose Pompadour*,”\* a charming pink or rose colour, invented in 1757 by Xhrouet of Sèvres. 5. The jaune clair, or “*jou-quille*,” a sort of clear canary colour. 6. The “*vert pomme*,” or apple green. 7. The “*vert pré*,” or bright grass green. 8. The “*rouge de fer*,” a brilliant red. The “*œil de perdrix*” was also a favourite ornament for the ground of vases of a later period.

M. Arnoux (Report on Pottery at the Paris Exhibition, 1867) relates :—

“About 1804, the person who presided over the mixture of the soft paste died, followed a few months afterwards by the head fireman. These vacancies in his staff confirmed M. Brongniart in his resolution to suppress entirely the manufacture of soft porcelain, and give his attention wholly to the hard. M. Brongniart, certainly the most eminent and learned of all who have managed the Sèvres manufactory, cannot be blamed for this decision, which

\* This colour is called in England “*rose Du Barry*,” but it is not known by that name in France, being usually designated “*rose Pompadour*.” It was discovered in the time of Madame de Pompadour, who greatly encouraged the Ceramic Manufactory at Sèvres, and it became her favourite colour. The dates on the finest specimens range from 1757 to about the time of her death.

was in accordance with the tastes of the time; but towards the end of his career he was one of the first to recognize the mistake he had committed. M. Ebelman, his pupil and successor, in 1847 reproduced the *pâte tendre* during the four years of his management, but did not prepare the body of the soft paste he used, owing to a singular fact. In 1804, M. Brongniart, requiring the cellar where the clay for the soft paste was stored, decided to have it thrown away. The order was received by an intelligent man, who put it aside in some covered tanks, where it remained unnoticed for forty-five years, till M. Ebelman manifested the wish to revive the old *pâte tendre*. It was then M. Riocreux revealed to him the existence of the hidden treasure. This unexpected help, besides saving the time spent in experiments, and supplying material for immediate use, gave—what was more important—a standard for all the new mixtures. Since then Sèvres has continued to produce the soft paste, but in less quantity than could be wished."

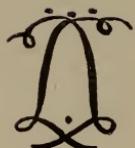
### SEVRES MARKS.

This manufactory was first established at Vincennes in 1740. The porcelain was not marked with letters to denote the date until 1753; on the 19th Nov. of that year a decree of the King directed their use, in conjunction with the double L. In the Sèvres Museum is a specimen with the interlaced L's enclosing the letter A, and under it, in Arabic numerals, the date 1753. The works were carried on at Vincennes until 1756, therefore the letters A, B, and C denote the pieces actually made there; with D commenced the Sèvres porcelain, the manufactory being removed in 1756. Those pieces with the double interlaced L, and no letter enclosed, but merely a simple point, are by some considered to be of Vincennes previous to 1753; this is to a certain extent correct, but not invariably so, for there are many instances of subsequent pieces being also undated. In the Sèvres Museum is a basin thus marked, painted with a view of the Château de Vincennes.

The crown, or fleur-de-lis, placed over the mark denotes a piece intended for Royal use, or for presents. Sometimes on the Vincennes pieces of fine quality we find a very small fleur-de-lis placed away from the double L.



## FIRST ROYAL EPOCH, 1745 TO 1792.



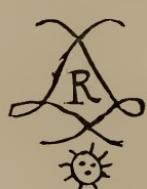
VINCENNES. The double L interlaced, and traced in blue, from 1745 to 1753, without any letters indicating the date; carried on by a Company under the direction of Charles Adam, at the Château de Vincennes, under the especial patronage of the King.



VINCENNES, afterwards removed to SEVRES. The letter placed within the cipher denotes the year in which it was made. Thus A signifies 1753 continuing the alphabet down to Z 1777.



SEVRES. In 1764 the Pompadour period ended. In 1766 the gilding of porcelain in other manufactories was prohibited. In 1769 hard paste was discovered; from this time until 1802 both hard and soft paste were made simultaneously. In 1775 jewelled porcelain was first made. The double L was occasionally ornamented, as in the margin.



SEVRES. These two marks, of 1770 and 1771, with their accompanying emblems, not being in the list of painters, have been considered allusive to the comet of 1769; but the first is found on pieces dated 1761, 1770, and 1776 (see page 462), and is probably the mark of a painter whose name is unknown. These occur on a cup and saucer in the Collection of the Rev. T. Staniforth.



SEVRES. Marked in gold on a cup and saucer, green ground and flowers on border, and gilding, in the possession of Lady Palmerston; painted by Fumez, 1754.

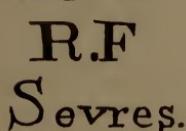
The double letters were used in 1778 and ended in 1795 with RR (see Table, page 465). In 1784 the prohibition of gilding in other manufactories was removed. In 1786 the Louis XVIIth style prevailed.

#### FIRST REPUBLICAN EPOCH, 1792 TO 1804.



République Française, accompanied always with the word Sèvres. The mark traced with a brush in green, blue, or red, according to the fancy of the painter.

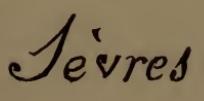
On a cup and saucer, with Revolutionary emblems; date 1795. In the S. Kensington Museum.



République Française. The custom of marking the ware with the date of its manufacture ceased in 1795, and was not renewed until 1801.



République Française. This mark is another variety of the same epoch.



The Republican monogram R. F. was disused about 1798 or 1800, and from that time until 1802 this mark was used.



This mark indicates the Consular period, and was first used in 1803, generally stencilled in red.

## FIRST IMPERIAL EPOCH, 1804 TO 1814.

M.Imp<sup>le</sup>  
de Sevres.



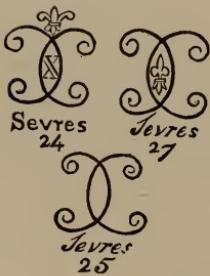
This mark (1806), varying the sign placed under the words, was used by Napoleon from 1804 to 1809, usually printed or stencilled in red, like the preceding. In 1805 the manufacture of soft paste was altogether discontinued, under Brongniart, director.

The Imperial Eagle, painted in red, was used in 1810, and continued until the abdication of the Emperor in 1814.

## SECOND ROYAL EPOCH, 1814 TO 1848.



Louis XVIII. 1814 to 1824. The Royal cipher revived, printed in blue. The fleur-de-lis, Sèvres, and 21, being the last two figures of the year 1821.



Reign of Charles X, 1824 to 1829. The ciphers CC interlaced, painted in blue. The figures indicate the year; thus 1824, 1827, and 1825.



Charles X. Mark used in 1829 and 1830. This was applied to porcelain, merely gilt at the edges.



Used on decorated pieces. The mark printed in blue, for 1829 and 1830.



This mark, printed in blue, was only used from the beginning of August, 1830, to the end of the year.



Louis Philippe. This mark was used from 1831 until November, 1834, printed in blue.



Louis Phillippe. These initials were used from November, 1834, until July, 1845. The mark printed in blue or green for decorated pieces.



The Château d'Eu services, of white and gold, dated 1837, bear this mark in addition.



The double cipher of Louis Philippe, principally on white wares, impressed and printed in blue or green; used from 1845 to 1848.

After 1833 to the present time, this mark, painted in chrome green, was adopted for white porcelain.

#### SECOND REPUBLICAN EPOCH, 1848 TO 1851.

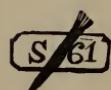


République Française, 1851. The mark printed in red, used for decorated pieces from 1848 to 1851.

#### SECOND IMPERIAL EPOCH, 1852.



The mark used after the proclamation of the Empire in 1852.



Monogram of the Emperor Napoleon III., used in 1854 and continued. In 1854 the manufacture of soft paste, which had been abandoned for fifty years, was revived, and both hard and soft paste are now made.

This mark is painted in green on ordinary white Sèvres pieces for 1861; when scratched through it denotes that the piece has been issued without decoration. On an egg-shell cup and saucer in the possession of Miss Chaffers.

## TABLE OF MARKS AND MONOGRAMS

OF

PAINTERS, DECORATORS, AND GILDERS OF THE  
ROYAL MANUFACTORY OF SEVRES,

FROM 1753 TO 1800.

*Marks.*

*Names of Painters.*

*Subjects.*



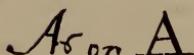
ALONCLE . . . Birds, flowers, emblems.



ANTEAUME . . Landscapes, and animals.



ARMAND . . . Birds, flowers, &c.



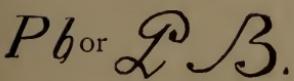
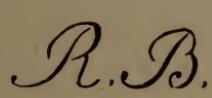
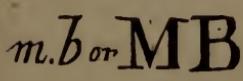
ASSELIN . . . Portraits, miniatures.



AUBERT ainé . . Flowers.



BAR. . . . Detached bouquets.

<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
	BARRAT . . .	Garlands, bouquets.
	BAUDOUIN . . .	Ornaments, friezes.
	BERTRAND . . .	Detached bouquets.
	BIENFAIT . . .	Gilding.
	BINET . . .	Detached bouquets.
	BINET, M <sup>dme</sup> , née Sophie CHANOU}	Garlands, bouquets.
	BOUCOT . . .	Birds and flowers.
	BOUCOT, P. . .	Flowers, birds, and arabesques.
	BOUCHET . . .	Landscapes, figures, ornaments.
	BOUILLAT . . .	Flowers, landscapes.
	BOUILLAT, Rachel, afterwards M <sup>dme</sup> MAQUERET	Detached bouquets.
	BOULANGER . . .	Detached bouquets.
	BULIDON . . .	Detached bouquets.
	BUNEL, M <sup>dme</sup> , née BUTEUX, Manon.	Detached bouquets.
	BUTEUX, Sen. . .	Cupids, flowers, em- blems, &c. <i>en camaieu</i> .
	BUTEUX, eld. son.	Detached bouquets, &c.

<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
	BUTEUX, yr. son.	Pastoral, children, &c.
	CAPELLE . . .	Various friezes.
	CARDIN . . .	Detached bouquets.
	CARRIER . . .	Flowers.
	CASTEL . . .	Landscapes, hunting subjects, birds, &c.
	CATON . . .	Pastorals, children, portraits.
or	CATRICE . . .	Detached bouquets and flowers.
	CHABRY . . .	Miniatures, pastorals.
	CHANOU, Sophie, afterwards M <sup>dme</sup> BINET . . .	Garlands, bouquets.
	CHAPUIS. Sen. .	Flowers, birds.
	CHAPUIS, Jun. .	Detached bouquets.
	CHAUVAUX, Sen.	Gilding.
	CHAUVAUX, Jun..	Gilding and bouquets.
	CHOISY, DE . .	Flowers, arabesques.
	CHULOT . . .	Emblems, flowers, and arabesques.
or	COMMELIN . . .	Garlands, bouquets.

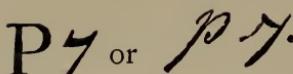
<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
	COUTURIER . . .	Gilding.
	CORNAILLE . . .	Flowers, bouquets.
	DIEU . . . .	Chinese subjects, flowers, gilding.
<b>k</b> or <b>K.</b>	DODIN . . . .	Figures, various sub- jects, portraits.
	DRAND . . . .	Chinese subjects, gilding.
	DUROSEY, Julia .	Flowers, friezes, &c.
	DUROSEY, Soph. afterwards M <sup>dme</sup> NOUAILHER	Flowers, friezes, &c.
	DUSOLLE . . . .	Detached bouquets.
<b>D T.</b>	DUTANDA . . . .	Bouquets, garlands.
	EVANS . . . .	Birds, butterflies, land- scapes.
<b>F</b>	FALOT . . . .	Arabesques, birds, butterflies.
	FONTAINE . . . .	Emblems, miniatures.
	FONTELLIAU . . .	Gilding.
	FUMEZ . . . .	Flowers, arabesques, &c.
<b>G</b>	GENEST . . . .	Figures, &c.
	GERRARD . . . .	Pastorals, miniatures.

Marks.	Names of Painters.	Subjects.
R..... or R	GIRARD . . .	Arabesques, Chinese subjects.
	GOMERY . . .	Birds.
	GREMONT . . .	Garlands, bouquets.
X.	GRISON . . .	Gilding.
Jn.	HENRION . . .	Garlands, bouquets.
hc.	HERICOURT . . .	Garlands, bouquets.
W or W	HILKEN . . .	Figures, subjects, &c.
 or 	HUNIJ . . .	Flowers.
Z.	JOYAU . . .	Detached bouquets.
J.	JUBIN . . .	Gilding.
LR	LA ROCHE . .	Bouquets, medallions, emblems.
L <sup>e</sup>	LE BEL, Sen. .	Figures and flowers.
LB or L3	LE BEL, Jun. .	Garlands, bouquets, insects.
LF or LF	Unknown . . .	Cupids, &c.
LL or LL	LECOT . . .	Chinese subjects.
	LEDOUX . . .	Landscapes and birds.

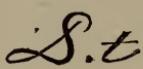
<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
<i>2G or LG</i>	LE GUAY . . .	Gilding.
	LE GUAY . . .	Miniatures, children, trophies, Chinese.
<i>L or L</i>	LEVE, père . . .	Flowers, birds, and arabesques.
<i>f</i>	LEVE, fils . . .	Flowers, Chinese.
<i>M</i>	MASSY . . .	Flowers and emblems.
<i>S</i>	MERAULT, Sen. .	Various friezes.
<i>g</i>	MERAULT, Jun. .	Bouquets, garlands.
<i>X</i>	MICHAUD . . .	Flowers, bouquets, medallions.
<i>m or M</i>	MICHEL . . .	Detached bouquets.
<i>M</i>	MOIRON . . .	Flowers, bouquets.
<i>M</i>	MORIN . . .	Marine and military subjects.
	MUTEL . . .	Landscapes.
<i>n g</i>	NIQUET . . .	Detached bouquets.
	NOEL . . .	Flowers, ornaments.
<i>T</i>	PARPETTE, Philippe	Flowers.
<i>L. S</i>	PARPETTE, Louise	Flowers, garlands.
<i>f</i>	PFEIFFER . . .	Detached bouquets.

*Marks.**Names of Painters.**Subjects.*

PIERRE, Sen. . . Flowers, bouquets.



PIERRE, Jun. . . Bouquets, garlands.



PITHOU, Sen. . . Portraits, historical subjects.



PITHOU, Jun. . . Figures, ornaments, flowers.



PREVOST . . . Gilding.



POUILLOT . . . Detached bouquets.



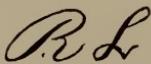
RAUX . . . Detached bouquets.



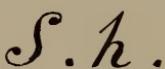
ROCHER . . . Figures.



ROSSET . . . Landscapes.



ROUSSEL . . . Detached bouquets.



SCHRADRE . . . Birds, landscapes.



SINSSON, père . . Flowers.



SINSSON . . . Flowers, groups, garlands.



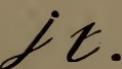
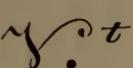
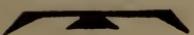
SIOUX . . . Bouquets, garlands.



SIOUX, Jun. . . Flowers and garlands  
*en camaiieu.*



TAILLANDIER . . Bouquets, garlands.

<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
• • •	TANDART . . .	Bouquets, garlands.
	TARDI . . .	Bouquets, garlands.
• • •	THEODORE . . .	Gilding.
, or 	THEVENET, Sen. . .	Flowers, medallions, groups.
	THEVENET, Jun. . .	Ornaments, friezes.
	VANDE . . .	Gilding, flowers.
	VAUTRIN, afterwards Madame GERARD . . .	Bouquets, friezes.
	VAVASSEUR . . .	Arabesques, &c.
	VIELLARD . . .	Emblems, ornaments.
	VIELLARD . . .	Emblems, ornaments.
<b>2000</b>	VINCENT . . .	Gilding
 or 	XHROUET . . .	Arabesques, flowers.

## MARKS OF PAINTERS (UNKNOWN).

  
On a jonquil cup and saucer, beautifully painted with Leda and swan and emblems; date 1780. Mr. Sigismund Rücker's Collection.

  
On a bleu du Roi cup and saucer, finely painted with a Nymph coming from the bath, and emblems; date 1780. In Mr. Sigismund Rücker's Collection.

*ts**T**V**I.N.**M**Y**Y**B*

On a bleu du Roi cup and saucer, painted with pastoral figures and emblems; date 1764. Mr. Rücker's Coll.

On two cups and saucers, painted with small wreaths of flowers, festoons and decorations in Mr. S. Rücker's Collection, dated 1770 and 1776; also on a saucer of similar decoration, delicately painted, lake blue and gold borders, in Captain Langford's Collection, date 1761. Some have mistaken this mark for a comet.

On a cup and saucer, turquoise, painted with interiors and women and children, the gilding by Prevost; dated 1781. Mr. S. Rücker's Collection.

On a cup and saucer, white ground with festoons and bouquets of flowers, bordered with green ovals and gold stars, painted by Tandart 1780, and also this mark. Mr. S. Rücker's Collection.

On an oval plateau, painted with a fisherman in landscape and ruins, deep turquoise border, date 1758; also on a cup and saucer, with medallions of children, date 1765. Mr. Rücker's Coll.

On a cup and saucer, canary ground, in centre a basket of flowers and fruit, the gilding by Vincent; date 1788. Mr. S. Rücker's Collection.

On a cup and saucer, bleu du Roi, white and gold interlaced bands, and small garlands of flowers; date 1770. Mr. S. Rücker's Collection.

On a biscuit group of male and female figures embracing, cupid behind; S. Kensington Museum; the mark incuse before firing.



This mark of an acorn and oak leaf in blue, and F M in gold, are below the double L and date 1765. The former belongs to a painter, the latter to a gilder, both of which are unpublished. They occur on a gros bleu *trembleuse* with Vernet subjects; in the Shandon Coll.

### LATE PERIOD, 1800 TO 1845.

<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
J. A.	ANDRE, Jules . .	Landscapes.
B. r.	BERANGER, A. . .	Figures.
B	BARBIN, F. . .	Ornaments.
AB	BOULLEMIER, A. .	Gilding.
C D	DEVELLY, C. . .	Landscapes and figures.
D. I.	DIDIER . . .	Ornaments.
A. D.	DUCLUSEAU, M <sup>dme</sup>	Figures, subjects, portraits.
F.	FONTAINE . . .	Flowers.
G:G.	GEORGET . . .	Figures, portraits.
H. D.	HUARD . . .	Ornaments.
E	JULIENNE, Eug. .	Renaissance ornaments.
L G $\cong$	LANGLACE . . .	Landscapes.
L. B.	LE BEL . . .	Landscapes.

<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
L. G.	LE GAY, Et. Ch.	Figures, portraits.
A.	POUPART, A.	Landscapes.
L. h.	PHILIPPINE . . .	Flowers and ornaments.
R	REGNIER, F.	Figures, various subjects.
S. H.	SWEBACH . . .	Landscapes and figures.

MARKS OF PAINTERS AND DECORATORS  
NOW EMPLOYED AT SEVRES,

M. DAMOUSSE, MODELLER,

<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
AB	BARRE . . .	Flowers.
AB	BONNIER (Achille)	Decorations.
EB	BULOL (Eugène)	Flowers.
LC.	CARPENTIER . . .	Gilding.
AD	DAVID (Alexandre)	Decorations.
DC	DERICHESWEILER .	Decorations.
JL	LAMBERT . . .	Flowers.

<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
<b>E L</b>	LEROY (Eugène)	Gilding.
<b>A</b>	MARTINET . . .	Flowers.
<b>F M</b>	MERIGOL (F.) . .	Flowers and decorations.
<b>P</b>	PLINE . . . .	Decorations.
<b>R</b>	REJAUX (Emile)	Decorations.
<b>E R</b>	RICHARD (Emile)	Flowers.
<b>R</b>	RICHARD (Francis)	Decorations.
<b>X</b>	RICHARD (Paul).	Gilding.
<b>R</b>	RIOCREUX (Isidore, Son of the Curator) .	Landscapes.
<b>J T</b>	TRAGER (Jules) .	Flowers, birds, ancient style.

### CHRONOLOGICAL TABLE OF SIGNS EMPLOYED IN THE ROYAL MANUFACTORY OF SEVRES.

By which the exact date of any piece may be ascertained. It differs from that before given by M. Brongniart in the addition of the letter J for 1762, and the JJ for 1787, which is now altered on the authority of M. Riocreux of the Sèvres Museum.

A (Vincennes). 1753	P . . . . .	1768	EE. . . . .	1782
B ( ditto ). 1754	Q . . . . .	*1769	FF. . . . .	1783
C ( ditto ). 1755	R . . . . .	1770	GG. . . . .	1784
D . . . . .	S . . . . .	1771	HH. . . . .	1785
E . . . . .	T . . . . .	1772	II. . . . .	1786
F . . . . .	U . . . . .	1773	JJ. . . . .	1787
G . . . . .	V . . . . .	1774	KK. . . . .	1788
H . . . . .	X . . . . .	1775	LL. . . . .	1789
I . . . . .	Y . . . . .	1776	MM. . . . .	1790
J . . . . .	Z . . . . .	1777	NN. . . . .	1791
K . . . . .	AA. . . . .	1778	OO. . . . .	1792
L . . . . .	BB. . . . .	1779	PP. . . . .	1793
M . . . . .	CC. . . . .	1780	QQ. . . . .	1794
N . . . . .	DD. . . . .	1781	RR. . . . .	1795
O . . . . .	1767			

NOTE.—These letters are not always placed within the cipher, but occasionally outside, when the interlaced L's are too contracted to receive them; or if double letters, one on each side. It may also be observed that the date letters are sometimes capitals and sometimes small.

During the Revolutionary changes the double letters were rarely used, and from 1795 to 1800 we meet with few examples, when they were replaced by the following signs:—

Year IX ...1801...	T 9	1807 . . . . .	7
„ X ...1802...	X	1808 . . . . .	8
„ XI ...1803...	II	1809 . . . . .	9
„ XII ...1804...	-//-	1810 . . . . .	10
„ XIII ...1805...	↑	1811 . . . . .	o.z.
„ XIV ...1806...	==	1812 . . . . .	d.z.
		1813 . . . . .	t.z.
		1814 . . . . .	q.z.
		1815 . . . . .	q.n.
		1816 . . . . .	s.z.
		1817 . . . . .	d.s.

From this date the year is expressed by the last two figures only,—thus, 18 for 1818, &c.—up to the present time.

\* The comet of 1769 furnished the Administration of the time with the idea of transmitting the recollection by their productions. This comet was sometimes substituted for the ordinary mark.



LIST OF DATED PIECES OF SEVRES PORCELAIN  
FROM 1753 TO 1800, WITH NAMES OF THE OWNERS.

1753. A blue vase, edged with gold and panels of birds painted by *Capelle*. Earl Spencer.
- „ A Vincennes cabaret, with shaded lake *camaieu* groups of children holding emblems, and birds and flowers, rich blue borders, edged with gold, painted by *Mutel*. Mr. Robert Napier.
1754. A Vincennes blue cup, painted with cupids. Lord Bateman.
- „ A pair of Vincennes oval jardinières, blue ground, painted with *Boucher* subjects, in light blue, white and gold handles. Viscount Falmouth.
1755. A square white jardinière, painted in lake *camaieu*; and an écuelle with cupids, also in lake colours, painted by *Dodin*. Mr. Robert Napier.
1756. A bleu du Roi cup and saucer, painted with a child blowing a pipe, by *Veillard*. Mr. Robert Napier.
- „ A green pierced wicker basket, edged with gold. Sir Charles Mills.
1757. A set of rare *rose Pompadour* ornaments, viz.: *Vaisseau à mât*, or ship; a pair of *Duplessis* vases; and a tray, painted with flowers, all of this exquisite rose tint. Sir Charles Mills.
- „ A fine service of the *rose Pompadour*, viz.: two vases and two jardinières of the same date. Lord Willoughby de Eresby.
- „ A fine boat-shaped bouquetière vase, of the same colour and date. Her Majesty the Queen.
- „ A cabaret of the same colour and date, painted with fruit and flowers, by *Taillandier* and *Tandart*. Mr. M. T. Smith.
- „ A pair of *rose Pompadour* vases, painted with cupids, and curved leaf handles at top; which were sold at the Bernal sale to the Marquis of Hertford for £1942. 10s.; they were formerly in the possession of Mr. H. Baring, who parted with them to the late Mr. Bernal for £200.
1758. A bleu du Roi ship (*vaisseau à mât*), painted with flowers. Her Majesty.
- „ A green cup, gros bleu border, covered with gilt globules and medallions of cupids by *Grison*. Mr. S. Addington.
1759. A pair of square jardinières, painted with light blue flowers on white ground. Lord Willoughby de Eresby.
- „ A pair of green éventails and stands, painted with Teniers' subjects by *Dodin*, of rare form. The Duke of Buccleuch.
- „ A cup and saucer, of *rose Pompadour* and green, painted with flowers by *Vavasseur*. Mr. S. Addington.
1760. Three éventails, richly gilt, green ground, painted with Teniers' subjects by *Veillard*. Sir Chas. Mills.
- „ A *rose Pompadour* cabaret, painted with flowers. Lord Willoughby de Eresby.
1761. An oval seau, in imitation of lapis lazuli, peasants before an inn, and flowers, by *Sinsson*. Her Majesty the Queen.

1761. A turquoise two-handled cup with flowers, richly gilt, by *Couturier*.  
Lord Bateman.
1762. A green vase and cover, medallions of cupids with grapes and a goat.  
Her Majesty the Queen.
- „ A bleu du Roi vase in the form of four raised tablets suspended by  
cords, with pastoral subjects by *Dodin*. Her Majesty the Queen.
1763. A sucrier, blue raised leaves and pink trellis, the flowers painted by  
*Mérault*. Mr. Martin T. Smith.
- „ A cup and saucer, white ground, with light blue borders of roses and  
children, painted in *camaieu*. Mr. Alexander Barker.
1764. An écuelle, cover and stand, *œil de perdrix*, painted with landscapes  
and figures. Mr. H. G. Bohn.
- „ A pair of sucriers, painted pink and blue, gold and green branches and  
ornaments. Mr. S. Rücker.
1765. A cup and saucer, *œil de perdrix*, painted with birds by *Chapuis*. Rev.  
Montague Taylor.
- „ A bleu du Roi cup and saucer, exquisitely painted with sleeping nymph,  
and a man stealing her basket, by *Dodin*. Mr. S. Rücker.
1766. An oviform vase, turquoise stripes, painted with flowers between, by  
*Noel*; goat's head handles. Her Majesty the Queen.
- „ An écuelle, cover and stand, white ground, with gold spots, painted in  
pink medallions of cupids by *Pierre*. Mr. R. Napier.
1767. A cup and saucer, with pink flowers and trellis on gold ground, with  
two pastoral scenes by *Veillard*. Mr. H. G. Bohn.
- „ A square pedestal vase for bulbs, bleu du Roi borders, with trophies  
and musical instruments, by *Dodin*. Mr. S. Rücker.
1768. A turquoise cabaret, circular medallions of roses and birds, painted by  
*Noel*. Marquis of Abercorn.
- „ A cup and saucer, gros bleu and white trellis border, painted with  
bouquets of flowers, in compartments. S. Kensington Museum.
1769. A gros bleu cup and saucer, *œil de perdrix*, painted with a shepherdess,  
by *Chabry*. Sir D. C. Marjoribanks.
- „ A chocolate cup and cover, white, with light blue scrolls and birds,  
painted by *Evans*. Mr. R. Napier.
1770. A pair of turquoise vases, rustic subjects by *Dodin*. Her Majesty.
- „ A turquoise vase, with pastoral subjects, by *Dodin*. Sir C. Mills.
1771. A bleu du Roi cabaret, palisade border, brilliantly painted with birds of  
rich plumage, by *Boucot*. Marquis of Abercorn.
- „ An écuelle, cover and stand, purple ground, *œil de perdrix*, with flowers  
and trophies, painted by *Buteux, sen.* Mr. R. Napier.
1772. A large bleu du Roi chocolate cup and saucer, with landscapes by  
*Baudouin & Veillard*. Sir Chas. Mills.
- „ A chocolate cup, cover and saucer, bleu du Roi, richly gilt, figures and  
sheep, by *Dodin*, the decoration by *Cornaille*. Lady D. Nevill.

1773. A bleu du Roi cup and saucer, painted with flowers by *Micaud*. Countess Cowper.
- „ A cup and saucer, gros bleu, with medallions of dog, hawks, dead game, &c., by *Aloncle & Boulanger*. S. Kensington Museum.
1774. A gros bleu écuelle, painted with Gods and Goddesses by *Le Guay*. Sir D. C. Marjoribanks.
- „ A gros bleu vase, sea port by *Morin*, and flowers. Her Majesty.
1775. A magnificent cabaret, gros bleu, with wreaths of gold, painted with pastoral landscapes and figures by *Le Guay*. Bought at the Bernal Sale by the Marquis of Bath for £464.; said to have cost Bernal £65.
1776. A bleu du Roi écuelle, with flowers by *Bulidon*, the gold decorations by *Chauvaux*. Marquis of Abercorn.
- „ A coffee cup and saucer, painted with the fable of the Fox and Crane by *Baudouin*. Mr. R. Napier.
- „ A jonquil cup, painted with a miniature of *La Princesse de Lamballe* by *Dodin*, richly gilt by *Le Guay*. Mr. S. Rücker.
1777. The beautiful service, which subsequently came into the possession of the Earl of Lonsdale, was expressly made for the Empress of Russia; it is of turquoise ground, with a floral letter E (Ekatherina) in the centre, borders of cameo portraits and gems on jasper ground. The artists engaged were *Dodin*, *Niquet*, *Boulanger*, and *Prevost*. Mr. S. Addington has a cup and saucer. Mr. S. Rücker, a cup and saucer; S. Kensington Museum, a plate; Mr. R. Napier, a plate; the rest of the service was secured by Baron Brunow for the Emperor of Russia; from whom it had been surreptitiously obtained.
1778. A bleu du Roi cup and saucer, painted with the Graces and cupids by *Dodin*, the gilding by *Chauvaux*. Lady Dorothy Nevill.
- „ A cup and saucer, rich gold and light blue scale pattern, painted with birds by *Chapuis* and *Noel*. Mr. S. Rücker.
1779. A bleu du Roi cup and saucer, a shepherdess, by *Chabry*. Sir D. C. Marjoribanks, Bart.
- „ A cup, cover, and stand, gros bleu, with Oriental figures and trophies, by *Chabry* and *Chauvaux*. Mr. S. H. Sutherland.
1780. A bleu du Roi cup and saucer, with bird catching, richly gilt, by *Chauvaux*. Mr. H. G. Bohn.
- „ A bleu du Roi cabaret, with rose *Pompadour* and gold borders, painted with flowers by *Hunij*, gilt by *Vincent*. Mr. S. Rücker.
1781. A bleu du Roi cup and saucer, richly jewelled centre and borders, H. R. H. the Duke of Cambridge.
- „ A turquoise cup and saucer, painted with interiors by *V.B.*, the gilding by *Prevost*. Mr. S. Rücker.
1782. A bleu du Roi cup and saucer, Venus and cupids, by *Dodin*, the gilding by *Prevost*. Sir D. C. Marjoribanks, Bart.
1783. A bleu du Roi dessert service, painted with classical subjects, by *Dodin*, richly gilt scrolls and borders by *Le Guay* and *Prevost*. Her

- Majesty possesses the greater part of this magnificent service, viz.—a saladier, two ice pails, an oval jardinière, three dishes, a flat bowl, two tazze and two plates ; Mr. Napier has two ice pails, one tazza, and two flat bowls ; Mr. Addington, a pair of seaux and two plates ; Mr. W. Goding, two compotiers and covers ; Mr. Davis, two plates ; and Mr. I. Falcke, two plates. The dates range from 1783 to 1787.
1784. A bleu du Roi cup and saucer, with medallions of soldiers and military weapons. Sir D. C. Marjoribanks, Bart.
- „ A fruit plate, green ground with bouquets of flowers, richly gilt by *Bouillat, Vincent and H. Prevost*. S. Kensington Museum.
1785. A service, made expressly for Marie Antoinette, white ground, with green enamel scrolls and jewelled borders by *H. Prevost*; portions of which are possessed by the following gentlemen : a table clock, Sir Chas. Mills, Bart. ; a carriage clock, Mr. Jno. Jones, Regent Street ; a square tea caddy, Sir D. C. Marjoribanks, Bart. ; a sucrier and small basin, Mr. S. Rücker ; a large ewer and basin, and two match pots, Mr. Addington ; a chocolate cup, cover and saucer, the Rev. T. Staniforth.
1786. A white cup and saucer, *rose Pompadour* borders and minute groups of flowers. Mr. S. Addington.
- „ An octagonal plate, painted with a border of arabesques, in the centre a nude figure, on jasper red ground. S. Kensington Museum.
1787. Some pieces of the Queen's bleu du Roi dessert service were painted in this year by *Dodin, Le Guay, and Prevost*.
1788. A cup and saucer, canary coloured ground, borders pencilled in brown with scrolls. In the centre a basket of flowers and fruit, the gilding by *Vincent*. Mr. S. Rücker.
1789. A plate, with border of forget-me-nots and butterflies, and one with borders of flowers and heart's-ease, by *Buteux*. Mr. Addington.
1790. An ice pail, bleu du Roi, with classical subject by *Dodin*, the gilding by *Le Guay*. Mr. Robt. Napier.
1791. A bleu du Roi cup and saucer, painted with rustic figures and fruit by *Chabry*, the gilding by *Chauvaux*. Marquis of Abercorn.
1792. A Sèvres plate, bleu du Roi and gold dotted borders, painted by *Sophie Chanou*. S. Kensington Museum.
1795. A coffee cup and saucer, gros bleu, and white wreaths and medallions of the *bonnet rouge*, and other revolutionary emblems, marked R. F. painted by *Tandart*, gilder *J. N.* S. Kensington Museum.
1797. A cup and saucer, turquoise, white borders of jewelled diagonal pattern, by *Mérault*. Lord Willoughby de Eresby.
1800. A cup and saucer, turquoise ground, with Revolutionary emblems. The *bonnet rouge* has been purposely obliterated. Lord Bateman.



## England.



### POTTERY AND PORCELAIN.

#### STAFFORDSHIRE.

**C**HEN Dr. Plot published his *Natural History* of the County in 1686, it does not appear that there were many manufactories of pottery. He speaks of one at Amblecott, another at Wednesbury; but he says, "The greatest pottery they have in this county is carried on at Burslem, near Newcastle-under-Lyme." His account of the various clays used is interesting, but he gives no information about the potters then engaged.

The following is Dr. Plot's account:—

"25. Other potter's clays for the more common wares there are at many other places, particularly at Horsley Heath, in the parish of Tipton; in Monway field; above mentioned, where there are two sorts gotten, one of a yellowish colour, mixt with white, the other bleuish; the former stiff and heavy, the other more friable and light, which, mixt together, work better than apart. Of these they make divers sorts of vessels at Wednesbury, which they paint with slip, made of a reddish sort of earth gotten at Tipton. But the greatest pottery they have in this county is carried on at Burslem, near Newcastle-under-Lyme, where for making their different sorts of pots they have as many different sorts of clay, which they dig round about the towne, all within half a mile's distance, the best being found nearest the coale, and are distinguish'd by their colours and uses as followeth:—

1. *Bottle clay*, of a bright whitish streaked yellow colour.
2. *Hard-fire clay*, of a duller whitish colour, and fully intersperst with a dark yellow, which they use for their *black wares*, being mixt with the
3. *Red blending clay*, which is of a dirty red colour.
4. *White clay*, so called it seems, though of a bleuish colour, and used for making yellow-colour'd ware, because yellow is the lightest colour they make any Ware of.

All which they call *throwing clays*, because they are of a closer texture, and will work on the wheel.

“ 26. Which none of the three other clays they call *Slips* will any of them doe, being of looser and more friable natures; these, mixt with water, they make into a consistence thinner than a Syrup, so that being put into a bucket it will run out through a Quill. This they call *Slip*, and is the substance wherewith they *paint* their wares, whereof the

1. Sort is called the *Orange Slip*, which, before it is work't, is of a greyish colour, mixt with orange balls, and gives the ware (when annealed) an orange colour.
2. The *White Slip*: this, before it is work't, is of a dark bleuish colour, yet makes the ware yellow, which being the *lightest* colour they make any of, they call it, as they did the clay above, the *white slip*.
3. The *Red Slip*, made of a dirty reddish clay, which gives ware a black colour.

Neither of which clays or slips must have any gravel or sand in them. Upon this account, before it be brought to the wheel, they prepare the clay by steeping it in water in a square pit till it be of a due consistence; then they bring it to their beating board, where, with a long *Spatula*, they beat it till it be well mixt; then, being first made into great *squarish* rolls, it is brought to the *wageing board*, where it is slit into thin flat pieces with a *wire*, and the least stones or gravel pick't out of it. This being done, they *wage* it, *i.e.* knead or mould it like *bread*, and make it into round *balls* proportionable to their work; and then 'tis brought to the wheel, and formed as the workman sees good.

“ 27. When the potter has wrought the clay either into hollow or flat ware, they set it abroad to dry in fair weather, but by the fire in foule, turning them as they see occasion, which they call *whaving*. When they are dry they *stouk* them, *i.e.* put ears and handles to such vessels as require them. These also being dry, they *slip*, or *paint* them, with their several sorts of slip, according as they designe their work; when the first slip is dry, laying on the others at their leisure, the *orange slip* makeing the ground, and the *white* and *red* the paint; which two colours they break with a *wire brush*, much after the manner they doe when they *marble* paper, and then *cloud* them with a *pencil* when they are pretty dry. After the vessels are painted they *lead* them with a sort of *Lead Ore* they call *Smithum*, which is the smallest *ore* of all, beaten into dust, finely sifted, and strewed upon them; which gives them the *gloss*, but not the

colour ; all the colours being chiefly given by the variety of slips, except the *motley colour*, which is procured by blending the *Lead* with *Manganese*, by the workmen called *Magnus*. But when they have a mind to shew the utmost of their skill in giving their wares a fairer gloss than ordinary, they lead them then with lead calcined into powder, which they also sift fine and strew upon them as before, which not only gives them a higher gloss, but goes much further too in their work than the lead ore would have done.

" 28. After this is done they are carried to the oven, which is ordinarily above 8 foot high, and about 6 foot wide, of a round copped forme, where they are placed one upon another from the bottom to the top ; if they be ordinary wares, such as *cylindrical butter pots*, &c., that are not leaded, they are exposed to the *naked fire*, and so is all their *flat ware*, though it be leaded, having only *parting shards*, i.e. thin bits of old pots, put between them to keep them from sticking together ; but if they be *leaded hollow wares*, they doe not expose them to the *naked fire*, but put them in *shragers*, that is, in coarse metall'd pots made of *marle* (not *clay*) of divers formes, according as their wares require, in which they put commonly three pieces of clay called *Bobs*, for the ware to stand on, to keep it from sticking to the *shragers* ; as they put them in the *shragers*, to keep them from sticking to one another (which they would certainly otherwise doe by reason of the leading), and to preserve them from the vehemence of the fire, which else would melt them downe, or at least warp them. In twenty-four hours an oven of pots will be burnt ; then they let the fire goe out by degrees, which in ten hours more will be perfectly done, and then they draw them for sale, which is chiefly to the poor *Crate-men*, who carry them at their backs all over the countrey, to whome they reckon them by the piece, i.e. *Quart*, in *hollow ware*, so that six pottle, or three gallon bottles, make a *dozen*, and so more or less to a *dozen* as they are of greater or lesser content. The *flat wares* are also reckoned by pieces and dozens, but not (as the *hollow*) according to their *content*, but their different *breaths*."

The earliest names we find are Thomas and Ralph Toft, William Sans, William Taylor, Ralph Turnor, and Joseph Glass, manufacturers, towards the end of the XVIIth Century. A reference is made on page 37 to a manufactory of pottery in Staffordshire as early as 1466, where Sir John Howard pays to one Watkin, a butcher at Stoke, 4s. and 6d. for one of the potters of Horkesley for eleven dozen of pots.

In a document drawn up by Josiah Wedgwood himself, in 1766, we have a list of the potters in his grandfather, Thomas Wedgwood's time, with the weekly expenses and profits of each pot-work. (From Eliza Meteyard's *Life of Wedgwood*, vol. i, page 191.)

## POT-WORKS IN BURSLEM ABOUT THE YEAR 1710 TO 1715.

POTTERS' NAMES.	KINDS OF WARE.	Supposed Amount.	RESIDENCE.
Thomas Wedgwood .....	Black and mottled .....	£ 4 o o	Church Yard.
John Cartligh .....	Moulded .....	3 o o	Flash.
Robert Daniel (Small) .....	Black and mottled .....	2 o o	Hole House.
Thomas Malkin (Small) .....	Ditto ditto .....	3 o o	Hamel.
Richard Malkin .....	Ditto ditto .....	2 10 o	Knole.
Dr. Thomas Wedgwood .....	Brown stone.....	6 o o	Ruffleys.
William Simpson.....	... ... .....	3 o o	Stocks.
Isa Wood .....	... ... .....	4 o o	Back of George.
Thomas Taylor.....	Moulded .....	3 o o	Now Mrs. Wedgwood's.
William Harrison.....	Mottled .....	3 o o	Brown's Bank.
Isaac Wood .....	Cloudy .....	3 o o	Top of Robin's Croft.
John Adams.....	Black and mottled .....	2 10 o	Brick House.
Mashes .....	Not worked .....	... ...	Top of Daniel's Croft.
Moses Marsh .....	Stoneware.....	6 o o	Middle of the Town.
Robert Adamis .....	Mottled and black .....	2 10 o	Next on the East side.
Aaron Shaw.....	Stone and dipped wt.....	6 o o	Next on the East side.
Samuel Cartligh (Conick) .....	Mottled .....	3 o o	Next to the South.
Aaron Wedgwood.....	Mottled and black .....	4 o o	Next to the Red Lion.
Thomas Taylor.....	Stoneware and freckled.....	... ...	Next to the North.
Moses Shaw .....	Ditto ditto .....	6 o o	Middle of the Town.
Thomas Wedgwood.....	Moulded .....	2 10 o	Ditto, now Graham's.
Isaac Ball.....	... ... .....	4 o o	South-West end of Town..
Samuel Edge.....	Stoneware.....	6 o o	Next to the West.
Thomas Locket .....	Mottled .....	3 o o	Late Cartligh's.
Tunstalls .....	Not Worked.....	3 o o	Opposite.
John Simpson (Double Rabbit) .....	... ... .....	3 o o	West end of Town.
Richard Simpson .....	Red dishes, &c.....	3 o o	The Pump, West end.
Thomas Cartwright.....	Butter pots .....	2 o o	West end of the Town.
Thomas Mitchel .....	Not worked .....	... ...	Rotten Row.
Moses Steel .....	Cloudy .....	3 o o	Ditto.
John Simpson Chell.....	Mottled and black .....	4 o o	Ditto.
John Simpson Castle .....	Red dishes and pans.....	3 10 o	Ditto.
Isaac Malkin .....	Mottled and black .....	3 o o	Green Head.
Richard Wedgwood .....	Stoneware .....	6 o o	Middle of Town.
John Wedgwood .....	Not worked .....	(supposed.)	Upper House.
John or Josh. Warburton .....	... ... .....	6 o o	Hot Lane or Cobridge.
Hugh Mare .....	Mottled .....	3 o o	Ditto.
Robert Bucknal .....	Ditto.....	4 o o	Ditto.
R. Daniel .....	... ... .....	3 o o	Ditto.
Bagnal .....	Butter pots .....	2 o o	Grange.
John Stevenson .....	Clouded .....	3 o o	Sneyd Green.
H. Beech .....	Ditto.....	3 o o	Ditto.
	Butter pots .....	2 o o	Holdin.

139 10 0

£139. 10s., at forty-six weeks to the year is £6417., being the annual produce of the pottery in the beginning of the XVIIIth Century in Burslem parish. Burslem was at this time so much the principal part of the pottery that there were very few pot-works elsewhere.

MEN NECESSARY TO MAKE AN OVEN OF BLACK AND MOTTLED,  
PER WEEK, AND OTHER EXPENSES.

	<i>£ s. d.</i>
Six men—three at 4s. per week, and three at 6s.....	1 10 0
Four boys, at 1s. 3d. ....	0 5 0
1 cwt. 2 qrs. of lead ore, at 8s.....	0 12 0
Manganese.....	0 3 0
Clay—2 cart-loads, at 2s.....	0 4 0
Coals—48 horse-loads, at 2d. ....	0 8 0
Carriage of ditto, at 1½d. .....	0 6 0
Rent of Works at £5. per annum .....	0 2 0
Wear and tear of ovens, utensils, &c. at £10. per annum.	0 4 0
Straw for packing—3 thraves of 24 sheaves to the thrave, at 4d. ....	0 1 0
The master's profit, besides 6s. for his labour.....	0 10 0
<hr/>	
	<u>£4 5 0</u>

N.B. The wear and tear, master's profits, and some other things, are rated too high. £4. per ovenful is thought to be sufficient, or more than sufficient, for the black and mottled works of the largest kind, upon an average, as the above work was a large one for those times.

POTTERS AT HANLEY IN THE BEGINNING OF THE XVIII<sup>TH</sup> CENTURY.

Joseph Glass .....	Clowdy, and a sort of dishes, painted with different coloured slips, and sold at 3s. and 3s. 6d. per dozen.
Wm. Simpson .....	Clowdy and mottled.
Hugh Mare.....	Black and mottled.
John Mare .....	Ditto      ditto
Richard Marce ...	Mottled and black, lamprey pots and venison pots.
John Ellis .....	Butter pots, &c.
Moses Sandford ...	Milk pans and small ware.

Only one horse and one mule kept at Hanley. No carts scarcely in the country. Coals carried upon men's backs. Hanley Green like Woolstanton Marsh. Only two houses at Stoke (meaning potteries) Ward's and Poulsone's.

The following enumeration of the order in which various materials and kinds of manufacture were introduced into Staffordshire is from Dr. S. Shaw's *Chemistry of Pottery*:—

"In this succession I find the common *brown ware* till 1680; then the *Shelton clay* (long previously used by the tobacco-pipe makers of Newcastle), mixed with grit from Baddeley Hedge, by Thomas Miles; *coarse white stoneware*, and the same grit and can marl, or clunch, of the coal seams, by his brother, into *brown stoneware*. The *Crouch ware* was first made of common potter's clay and grit from Moel Cop, and afterwards the grit and can marl, by A. Wedgwood of Burslem, in 1690; and the ochreous brown clay and manganese into a coarse *Egyptian black*, in 1700, by Wood of Hot Lane. The employment of the Devonshire pipe-clay, by Twyford and Astbury of Shelton, supplied the *white dipped* and the *white stoneware*; from which the transition was easy to the *flint ware*, by Daniel Bird of Stoke; the *chalk body ware*, by Chatterley and Palmer of Hanley; and the *Queen's ware* of the celebrated Josiah Wedgwood.

"Mr. Thomas Toft introduced *aluminous shale*, or *fire-brick clay*; Mr. William Sans, *manganese* and *galena* pulverised; Messrs. John Palmer and William Adams, *common salt* and *litharge*; Messrs. Elers Brothers, *red clay* or *marl* and *ochre*; Mr. Josiah Twyford, *pipe-clay*; Mr. Thomas Astbury, *flint*;\* Mr. Ralph Shaw, *basalt*; Mr. Aaron Wedgwood, *red lead*; Mr. William Littler, *calcined bone earth*; Mr. Enoch Booth, *white lead*; Mrs. Warburton, *soda*; Mr. Ralph Daniel, *calcined gypsum*; Mr. Josiah Wedgwood, *barytes*; Mr. John Coockworthy, *decomposed white granite*; Mr. James Ryan, *British kaolin* and *petuntse*; Messrs. Sadler and Green, *glaze printing*; Mr. Warner Edwards, *biscuit painting*; Mr. Thomas Daniel, *glaze enamelling*; Mr. William Smith, *burnished gilding*; Mr. Peter Warburton, *painting in gold*; Messrs. John Hancock, John Gardner, and William Hennys, *lustres*; Mr. William Brookes, *engraved landscapes and printing in colours*; Mr. William Wainwright Potts, *printing by machine*, and continuous sheet of paper; and the same with Mr. William Machin and Mr. William Bourne, for *printing flowers, figures, &c., in colours*, by machine and continuous sheet of paper."

John Potts, Richard Oliver, and William Wainwright Potts of New Derby, engravers to calico printers, patented in 1831 "An improved method or process of obtaining impressions from engravings in various colours, and applying the same to earthenware, porcelain, china, glass, &c. This consists in employing a cylinder printing machine, such as is generally used by calico printers, &c., &c.

The necessity of determining the heat of the kiln during

\* This only refers to its introduction into Staffordshire; see Fulham, where it was used fifty years before Astbury's time.

the process of baking the ware, and of regulating it when necessary by the admission or exclusion of the external air, as it required to be of a lower or higher degree of temperature, was soon found to be a desideratum, and the Messrs. Thomas and John Wedgwood, about the year 1740, invented trial pieces made of prepared clay, which being placed in the kiln, indicated (although very imperfectly) the temperature. These trial pieces were from their form called “pyrometrical beads,” and were similar to small poppy heads out of which had been cut the calices or cups, and the colours these beads assumed when submitted to the different degrees of heat, was the test in firing the ware. Subsequently other *pyrometers* were invented, formed of metal rods, tobacco pipes, and glass tubes, which contracted or expanded according to the various degrees of heat, and eventually Josiah Wedgwood introduced a more perfect *pyrometer*, or measurer of heat himself.

It is a curious circumstance in connexion with the marks on English earthenware, especially porcelain, that several manufactories should have adopted characters as marks which are used as chemical signs. This has probably arisen from the peculiar nature of the materials employed, or from some supposed affinity with the metals thereby implied. For example, the Plymouth mark of the sign of Jupiter (tin) was adopted, it is supposed, in consequence of the stanniferous nature of the clay employed. The triangle denoting fire was the mark used sometimes at Chelsea, or as some suppose at Bow. The signs of the planets Venus and Mercury (copper and quicksilver) is found on Bow porcelain. The sign of Mars (iron) is found on the Staffordshire iron-stone china. The sign of Luna (silver) is the mark of Worcester, and many of the workmen's marks given as being found upon Worcester porcelain bear a strong resemblance to others. For the sake of comparison with similar marks, so frequently found on china, we here annex a list of the chemical signs:—

<b>A</b>	Aer . . . . Air.	<b>h</b>	Saturn . . . Lead.
<b>V</b>	Terra . . . . Earth.	<b>♂</b>	Mars . . . Iron or Steel.
<b>△</b>	Ignis . . . . Fire.	<b>♀</b>	Venus . . . Copper.
<b>▽</b>	Aqua . . . . Water.	<b>☿</b>	Mercury . . Quicksilver.
<b>○</b>	Dies . . . . Day.	<b>⊟</b>	Antimonium Antimony.
<b>☽</b>	Nox . . . . Night.	<b>◇</b>	Orichalcum . Brass.
<b>ヰ</b>	Fumus . . . . Smoke.	<b>☒</b>	Fæces Vini . Lees of Wine.
<b>——○</b>	Cineres . . . . Ashes.	<b>◎</b>	Albumen . White of Egg.
<b>⊖</b>	Sal . . . . Salt.	<b>···</b>	Arena . . Sand.
<b>○</b>	Sol . . . . Gold.	<b>ঔ</b>	Arsenicum . Arsenic.
<b>☽</b>	Luna . . . . Silver.	<b>■</b>	Atramentum Ink.
<b>J</b>	Jupiter . . . . Tin.	<b>□</b>	Creta . . Chalk.
		<b>✚</b>	Borax.

The introduction into Staffordshire in 1720\* of ground flint for making the white ware, and which paved the way for the manufacture of fine fayence, was of great importance; but the method of pounding the flints by manual labour, and afterwards passing the powder through fine lawn, was so tedious a process, and so injurious to the health of the workmen engaged, that a mill was invented by Thomas Benson, an engineer of Newcastle-under-Line. His first patent is dated November 5, 1726, which was followed by another in January, 1732, with certain alterations. The title is as follows :

\* It will be seen hereafter that calcined and ground flint was employed as early as 1689 by Dwight of Fulham.

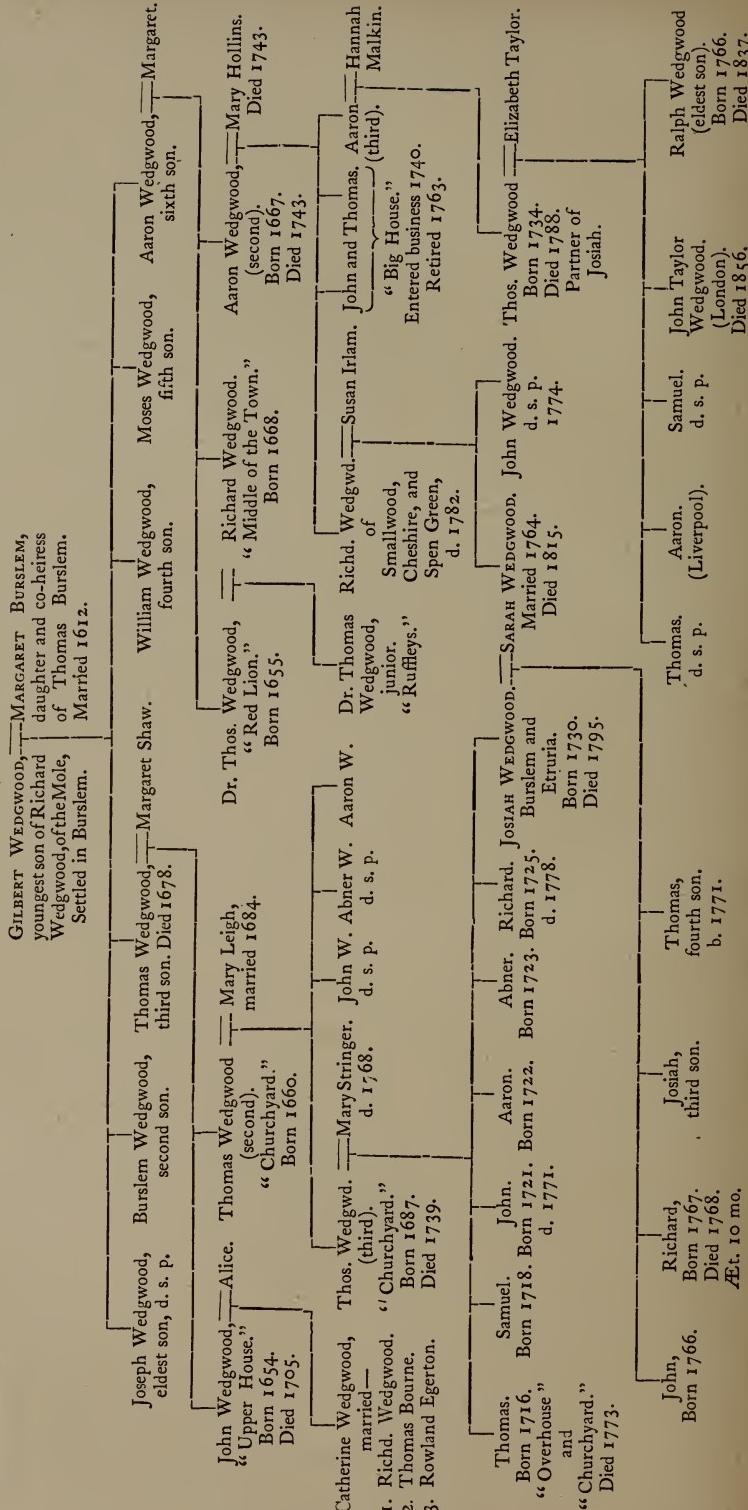
A.D. 1732, January 14.—No. 536. BENSON, THOMAS, Engineer. “A new engine or method for grinding of flint stones, being the chief ingredient used in making of white wares, such as pots and other vessels, a manufacture carried on in our county of Stafford, and some other parts of this our kingdom; that the common method hitherto used in preparing the same hath been by breaking and pounding the stones dry, and afterwards sifting the powder through fine lawns, which hath proved very destructive to mankind, occasioned by the dust sucked into the body, which being of a ponderous nature, fixes so closely upon the lungs that nothing can remove it, insomuch that it is very difficult to find persons to engage in the said manufacture, to the great detriment and decay of that branch of trade, which would otherwise, from the usefulness thereof, be of great benefit and advantage to our kingdom; that by the petitioner’s invention the flint stones are sprinkled with water, so that no dust can rise, and then ground as fine as sand with two large stones, made to turn round upon the edges by the power of a wheel, worked either by wind, water, or horses, which is afterwards conveyed into large stone pans, made circular, wherein are placed large stone balls, which, by the power of such wheels, are driven round with great velocity, that in a short space of time the flint stones so broken are reduced to an oily substance, which, by turning of a cock, empties itself into casks provided for that purpose; that by this invention all the hazards and inconveniences in making the said manufacture in the cōmon way will be effectually prevented, and in every particular tend to the manifest improvement and advantage thereof, and preserving the lives of our subjects employed therein.”

In the foregoing title is contained all the description given of the invention.



THE WEDGWOODS.

GENEALOGICAL TABLE, shewing the Descendants in the Male Line of the Wedgwoods from Gilbert Wedgwood and Margaret Burgle, married in 1612, and the relationship that existed between Josiah Wedgwood and his Wife and other members of his Family, many of whom settled as Potters in Burslem; omitting the Collateral Branches. (Arranged from Llewellyn Jewitt's Table, given in his Notice of "Wedgwood and Etruria," in the *Art Journal*, for October, 1864.)



BURSLEM. John Wedgwood, eldest son of Thomas Wedgwood and Margaret Shaw, born in 1654, had a pottery here, called the *Upper House Works*, but it was "not worked" when Josiah Wedgwood's list was made in 1710, as he died a few years before, viz. in 1705. He was the father of Catherine Wedgwood, who was thrice married,—1st, to her cousin, Richard Wedgwood; 2nd, to Thomas Bourne; 3rd, to Rowland Egerton. In the Museum of Geology, in Jermyn Street, there is an interesting relic of this John Wedgwood. It is a green glazed, brown earthenware puzzle jug, with pierced neck, the hollow channel running up the handle and round the mouth, on which there are three spouts, inscribed "*John Wedgwood, 1691*," round the body.

BURSLEM. *The Churchyard Works.* It appears from the document drawn up by Josiah Wedgwood, that in 1710 his grandfather, Thomas, then occupied these works; they descended to his eldest son Thomas, father of Josiah, and eventually to Thomas, the elder brother of Josiah, in 1739, who also had the Overhouse works. It was at the Churchyard works that Josiah served his apprenticeship to his brother, which expired in 1749. Some years afterwards these works were taken by Josiah, who carried them on together with the Bell works and the Ivy House. On his removal to Etruria they were occupied by his second cousin Joseph, who made jasper and other fine bodies for and under the direction of Josiah. About 1780 the latter purchased and conveyed them to his brother John, who in 1795 sold the property to Mr. Thomas Green.

In 1811 these works were purchased by a manufacturer named Joynson or Johnson, who in turn sold them to Mr. Mosely. About the year 1857 the Churchyard works were occupied by Messrs. Bridgwood and Clarke, who remodelled the buildings and erected others. Their manufactures are opaque porcelain, known in America as *white granite*, of the finest and hardest quality; they also make artists' materials. Messrs. Bridgwood and Clarke have also extensive works at Tunstall,

employing nearly 400 hands. The services bear the impressed mark of "Bridgwood and Clarke," or a printed mark of the Royal Arms, and the words "Porcelain opaque, B. and C. Burslem."

BURSLEM. *The Overhouse Works* belonged for more than two centuries to the Wedgwood family. In 1756 it passed by inheritance to Thomas, the elder brother of Josiah; at his death, in 1772, it passed to his son Thomas, who did not enjoy it long, for he died in 1786, leaving it to his son Thomas, who occupied it until his death in 1809, when the property was sold successively to Christopher Robinson, John Wood, and Mr. Challenor. The works were carried on early in the present century by Messrs. Goodfellow and Bathwell, who were succeeded by Mr. Challenor; in 1856 by Messrs. Morgan, Williams and Co.; and in 1861 by Messrs. Allman, Broughton and Co., who mark their ware A. B. & Co., with or without "Wedgwood Place, Burslem."

BURSLEM. Dr. Thomas Wedgwood, of the *Red Lion Works*, at Burslem, so called from being next to an inn of that name, was son of the first Aaron Wedgwood: he was born in 1655, and manufactured the ordinary lead glazed ware of the day.

BURSLEM. Dr. Thomas Wedgwood, jun., son of Dr. Thomas before named, carried on a potwork at a place called "Ruffley's," in Burslem; his name will be found in Wedgwood's list of potters in 1710. He married Catherine, daughter of the first Thomas Wedgwood, of the Churchyard works. In addition to stoneware he made marbled, agate, cauliflower and melon ware in great perfection. He also paid great attention to the construction of moulds and the art of modelling. His apprentice, Aaron Wood, acquired celebrity for his cutting of moulds for the stamped ware.

BURSLEM. Richard Wedgwood, son of the first Aaron Wedgwood, born in 1668; he was a potter in the "middle of the town," making stoneware, which, from the list (page 474), was one of the most important in 1710—1715.

BURSLEM. Aaron Wedgwood (the Second) of Brown Hills: established about 1688. He was son of Aaron, the sixth son of Gilbert Wedgwood and Mary Burslem. He was born in 1667, and married Mary Hollins; they both died in April, 1743, and were buried on the same day.

In Shaw's *Chemistry of Pottery* we find mentioned among the improvements in the manufacture of earthenware, that "the Crouch ware was first made of common potter's clay and grit from Moel Cop, and afterwards the grit and can-marl by A. Wedgwood, of Burslem, in 1690." His manufactory is included in the list of potters at Burslem, in 1710. This Crouch ware, made by Aaron Wedgwood, was a coarse sort of ware of brick clay and fine sand, covered with a salt glaze, which gradually superseded the lead glaze. The account given of this discovery is, that at Mr. Joseph Yates's, at Stanley, near Bagnall, the servant was preparing in an earthen vessel a salt ley for curing pork, and during her temporary absence the liquid boiled over and the sides of the earthen pipkin became red hot from intense heat, and when cold it had acquired an excellent glaze. The ovens employed for the purpose were large and lofty, and constructed with a scaffold round them, on which the fireman stood to cast in the salt through holes made in the upper part of the cylinder, the saggers having holes in their sides to allow the vapours of the salt to circulate freely and act upon the surfaces of all the vessels in the oven. In 1700 twenty-two ovens were employed in Burslem; they were usually fired on Thursday night, finishing about mid-day on Saturday, and from 8 o'clock until 12 on that morning, at which time the salt was cast upon the ware, the dense white cloud arising from the "firing up" so completely enveloped the town as to cause persons to run against each other in the streets, not unlike the smoke of Etna or Vesuvius.

BURSLEM. Aaron Wedgwood (the third) succeeded his father about 1743, at Burslem. There is an interesting memorandum in the handwriting of Enoch Wood, the late

eminent potter, attached to an experimental piece of porcelain in the Hanley Museum, made by William Littler, brother-in-law of Aaron Wedgwood:

"This was given to Enoch Wood by William Fletcher, in January, 1809. He informs me he remembers it being made by Mr. William Littler, at Longton, near Stoke, about fifty-five years ago, say in the year 1754. It has never been out of his possession during that time, and is highly valued. This Fletcher says he used to work at the 'Churchyard Works,' and made balls for two of the throwers at the same time, namely, Richard Wedgwood and Josiah Wedgwood, both of whom worked in one room for their father, who was owner of the works. William Fletcher was in my employ during part of the last years of his life, and said he was about the same age and size as Josiah Wedgwood, and generally had his old clothes because they fitted him well."—E. WOOD.

William Littler and Aaron Wedgwood made many experiments in the manufacture of porcelain, which are said to have been very successful both in the body and in the glaze. In Shaw's enumeration of the order, in which various materials were introduced into Staffordshire, we find, "Aaron Wedgwood, *red lead*, and William Littler, *calcined bone earth*; a pint of red lead in powder to each bushel of salt formed a fine fluid glaze, and the calcined bones gave transparency to the ware, but their experiments occasioned heavy losses, and the manufacture was discontinued." Aaron's son Thomas, born 1734, was partner with Josiah Wedgwood.

BURSLEM. Thomas and John Wedgwood of the "Big House" were sons of the second Aaron Wedgwood, by his wife, Mary Hollins: Thomas born 1703, John born 1705. About the year 1740 it is said the two brothers left their father's employ and commenced the manufacture of white stoneware upon their own account. They subsequently built a new and commodious manufactory.

In 1750 they erected a large dwelling house, adjoining their manufactory, which so far exceeded the other houses in point of size, that it was called the "Big House." In 1769 these gentlemen retired from business with ample fortunes, and Josiah took possession of the premises.

BURSLEM. *Hill Works*. Ralph Wedgwood (about 1790)

He was the son of Thomas Wedgwood, partner of Josiah, in the manufacture of Queen's ware, and was brought up with his father at Etruria; he was born in 1766. He was a man of great ability, and originator of many scientific inventions. He carried on business as a potter at the *Hill Works*, Burslem, under the style of WEDGWOOD & Co., but was ruined through losses during the American war. In 1796 he took out three patents. The first was a "new discovered and invented method of making earthenware, whereby articles may be made at a less cost than hitherto, to the great advantage of the manufacturer thereof and of the public." This consists "in casing over inferior compositions with compositions commonly used for making cream coloured ware, white ware or china;" thick bats or "laminæ" of the inferior being covered on each side with thin bats of the superior clay, &c. The second was for "making glass upon new principles, composed of alkaline salts or borax in a state of solution, into which were cast pieces of china or earthenware pitchers, pieces of clay heated red hot; to these were added calcareous earth, slacked in a solution of borax, siliceous earths, &c." The third was a newly invented stove, "calculated principally for the use of manufacturers of earthenware and china," and "consisting in part of a potter's oven of any shape or size, with the fire places situated within, and adjoining to the interior diameter of the exterior walls, or under the bottom," instead of being placed, as was usual, outside. In 1796 he removed into Yorkshire, where, having entered into partnership with some other potters, he again commenced business at Ferry Bridge. In 1806 he established himself at Charing Cross, and patented his invention of the "Manifold Writer," and intently applied himself in perfecting his scheme of an electric telegraph, and tried to induce the Government to assist him, without success. In 1814 he applied to Lord Castlereagh, who told him that "the war being over the old system was sufficient for the country." In more enlightened times Professor Wheatstone again brought forward the subject, and it became eminently successful. He died at Chelsea in 1837.

BURSLEM AND ETRURIA. JOSIAH WEDGWOOD was born in August, 1730, at Burslem; he was the youngest of thirteen children. His father, Thomas Wedgwood, died in 1739, when Josiah was only nine years old. His eldest brother, Thomas, succeeded his father in business as a potter, and Josiah was bound apprentice to him in November, 1744, being then fourteen years old; the indenture binding him to his brother Thomas for five years, is preserved in the Museum of the Hanley Mechanics' Institution, and is signed by himself, his mother, and his brother Thomas, attested by Samuel Astbury and Abner Wedgwood. During his apprenticeship he was seized with a violent attack of the small pox, and was laid up for a considerable period; although he recovered, the disease left a humour which settled in his leg; this disorder continued with him until manhood, when in consequence of a bruise on his leg, which aggravated his complaint and settled in his knee so as to endanger his life, he was advised to have his leg amputated, which he submitted to in the thirty-fourth year of his age. In 1748 he lost his mother. His apprenticeship expired in 1749, but he remained with his brother a few years longer, and then left home to manufacture knife handles, imitation agate, tortoiseshell small wares, &c. at Stoke, where, in 1752, he entered into partnership with John Harrison, of Stoke-upon-Trent, in a pot work belonging to Thomas Alders, but in two years they separated. In 1754 Josiah Wedgwood went into partnership with Thos. Whieldon, of Fenton Low, one of the most eminent potters of his day, and they remained together at this place for five years. Their principal manufactures were tortoiseshell plates and dishes, cauliflower jugs, tea pots with crab stock handles, imitation agate knife handles, snuff boxes, &c. While here Wedgwood succeeded in producing that fine green glaze which covered dessert plates and dishes in imitation of leaves and fruit. The partnership expired in 1759, and Josiah Wedgwood immediately returned to his native town of Burslem, and at twenty-nine years of age commenced business entirely on his own account at the Churchyard Works, where he was born and

apprenticed ; he also shortly after took other premises in the middle of the town, called "The Ivy House Works." Here he set himself earnestly to work, improving the manufacture of pottery, and soon became so successful that he was compelled to enlarge his establishment; his principal products were ornamental flower vases, green glazed dessert services, &c.

In 1759 he entered into an arrangement with his second cousin, Thomas Wedgwood, to take him as journeyman on the following terms :—

"Memorandum of Agreement between Josiah Wedgwood, of the parish of Stoke, in the county of Stafford, potter, and Thomas Wedgwood, journeyman, now living at the city of Worcester, potter. The said Thomas Wedgwood engageth to serve the said Josiah Wedgwood as a journeyman from the 1st of May, 1759, to the 11th November, 1765, and is to receive of the said Josiah Wedgwood Twenty-two pounds of lawfull money for every year's service.

(Signed) JOSIAH WEDGWOOD, THOMAS WEDGWOOD."

He was an excellent potter, having gained his experience in the Porcelain Works at Worcester at a time when great attention was paid to the execution and finish of the ware. He has the reputation of being the inventor of the Electric Telegraph, so ably carried out by his son Ralph. In 1762 Josiah produced his fine cream-coloured ware, and in 1763 he took possession of the premises of John and Thomas Wedgwood, of the Big House. In 1764, being then in his 34th year, he married, at Astbury Church, his cousin, Sarah Wedgwood, by whom he had four sons and four daughters. In 1765 he made a tea service for Queen Charlotte ; it was gold outside, with raised green flowers.

The manufacture of Queen's ware having increased enormously, he took into partnership his cousin, Thomas Wedgwood, who had, since 1759, had the superintendence of that particular branch ; this was about 1765. He was a man of high scientific attainments, son of the third Aaron Wedgwood, of Burslem, potter, and was born in 1734.

Wedgwood also produced about this date a sort of *red china engined*, formed of the same fine ochreous clay used by the Elers nearly a century before ; it required no glaze,

except what it received from friction on the wheel and lathe, its chief beauty was derived from the form and the manifold effects of the turner's lathe; it was made into tea and coffee pots and services. This manufacture was not confined to Wedgwood; Henry Palmer, of Hanley, and Baddeley, of Shelton, made a vast amount of it. In 1766 he produced his celebrated *basaltes* or black Egyptian ware.

His brother, John Wedgwood (nine years his senior), who resided at the sign of the Artichoke, in Cateaton Street, greatly assisted him in his export and retail business until his death in 1767, which happened by his slipping into the river, where he was found the next morning, whether accidentally drowned or not, was never known.

In 1768 Josiah took Thomas Bentley into partnership to assist him in the *ornamental* branches of his extensive manufactures, as Thomas Wedgwood was in relation to the Queen's ware or *useful* branches. This gentleman had been the agent of Josiah Wedgwood for some years at Liverpool, of the firm of Bentley and Boardman. He was born at Scrapton, in Derbyshire, on Jan. 1, 1730.

"Josiah Wedgwood, in the County of Stafford, potter to Her Majesty the Queen;" took out a patent for encaustic painting, which is here given:—

"A.D. 1769, November 16.

"WEDGWOOD, JOSIAH.—'The purpose of ornamenting earthen and porcelaine ware with an encaustic gold bronze, together with a peculiar species of encaustic painting in various colours in imitation of the antient Etruscan and Roman earthenware.' In carrying out this invention, the patentee first prepares 'ten ingredients,' among which is 'bronze powder'; some of these are one chemical substance, whilst others are composed mostly of several chemical substances in certain proportion, and generally calcined together. The substances used are ayoree, a white earth in North America, gold, aqua regia, copper, oxide of antimony, tin ashes (oxide of tin), white and red lead, smalts, borax, nitre, copperas, flint, manganese and zaffer. By mixing these 'ingredients,' with the exception of the bronze powder, in different proportions, he obtains several colours, which he names as follows:—red, orange, dry black, white, green, blue, yellow, and he produces another colour, which he names shining black, by mixing some of these ingredients and one of the colours, namely the green," &c.

ETRURIA. In 1769 the new manufactory at Etruria was opened, and on the 13th of June Wedgwood's first productions were thrown; having, as we have seen, taken out his patent for the encaustic painting on Etruscan vases (the only invention he ever secured by patent). To commemorate the opening of the works, he inscribed on some of these elegant vases the following appropriate record:—

“June XIII, MDCCCLXIX. One of the first day's productions at Etruria, in Staffordshire, by Wedgwood and Bentley.

“Artes Etruriæ renascentūr.”

Three of these vases are still preserved by Mr. Francis Wedgwood, of Barlaston; they are of *basaltes*, ornamented with encaustic paintings of classical subjects, 10½ in. high. A remarkable circumstance connected with these vases is recorded in the *History of the Borough of Stoke*, that Wedgwood himself threw the first specimens of the black Etruscan vases while Bentley turned the lathe. The colours employed in his encaustic paintings were principally derived from oxides of iron. Dr. Bancroft in his *Philosophy of Permanent Colours*, says, “I remember having been told by Mr. Wedgwood that nearly all the fine diversified colours applied to his pottery were produced only by oxides of this single metal.” Mr. Bentley resided in London, and a branch establishment was opened at Chelsea, about 1770, for finishing and painting the best pieces; both these were under his immediate superintendence.

In 1773 another improvement was made, which was called “a fine white terra cotta, of great beauty and delicacy, proper for cameos, portraits and bas-reliefs;” this was the forerunner of the jasper ware, which became, by constant attention and improvement, the most beautiful of all Wedgwood's productions. About the year 1776 the beautiful solid jasper ware was invented, which, however, attained its greatest perfection ten years later, consequently it may be observed that the pieces signed “Wedgwood and Bentley” have not that delicate colour and semi-transparency which after Bentley's death they had acquired. In the manufacture of this beautiful

jasper ware Wedgwood largely employed sulphate of barytes, and for a long time derived great profits, none of the workmen having any idea of the nature of the material upon which they were operating, until a letter containing a bill of parcels of a quantity of the article fell unfortunately into the hands of a dishonest servant, who told the secret and deprived the inventor for ever of that particular source of emolument; for when the same article was made by those who employed inferior workmen, to whom they did not pay one-fourth of the salary given by Wedgwood, the price of jasper ware became so reduced that he was unable to employ those exquisite modellers whom he had formerly engaged to superintend that branch of the manufacture.—(Parkes). The blue jasper was produced by adding to the mixture of clays *oxide of cobalt* in proportions, varying from one-third of a part to one part in every hundred, according to the depth of tint required. The green jasper was obtained by the admixture of *protoxide of chrome*. The white figures and cameos of the early Wedgwood are made of a kind of soft porcelain, called *white body* of jasper, the composition of which is said to be as follows: ten of native sulphate of barytes, ten of blue clay, five of burnt bones, and two of flint.

The Empress Catherine II. of Russia, a great patroness of the ceramic art, had a remarkable service of Wedgwood ware made for her Grenouillière Palace near St. Petersburg. This splendid service was commenced in April, 1773, and had upwards of 1,200 views of the seats of noblemen and gentlemen in England; and a green frog was painted underneath each piece. The form chosen was the Royal pattern, and was made of the ordinary cream-colour ware with a delicate saffron tint. The views were in purple *camaieu*, bordered with a gadroon pattern in Indian ink, and round the edge a running wreath of mauve flowers and green leaves. The two services for dinner and dessert consisted of 952 pieces, had 1,244 enamel views, which cost on an average 21s. each, the borders and frogs to each about 15s. more; making the entire cost, with £51. 8s. 4d. for the cream ware itself, a total of

£2,359. 2s. 1d., without calculating many extras. The price ultimately paid by the Empress was stated to be £3,000. In June, 1774, the service was sufficiently completed to exhibit it at the New Rooms in Portland House, Greek Street, Soho, No. 12, where it remained on show for nearly two months. The Empress showed it to Lord Malmesbury when he visited the Grenouillière in 1779.

A cup and saucer of the same pattern, *without the frog*, is preserved in the Museum of Mr. Joseph Mayer of Liverpool, and is figured in Meteyard's *Life and Works of Wedgwood*, vol. ii., p. 296.

Although Josiah Wedgwood never turned his attention to the manufacture of porcelain in imitation of the Oriental in a commercial point of view, he made many experiments. Byerley made china in 1808. We read in the *Gentleman's Magazine*, vol. xlvi., page 350, that in the year 1776 Mr. J. Bradley Blake, a resident of Canton, brought to England and presented to Mr. Samuel More, Secretary to the Society of Arts, specimens of the earths, clay, stone, sand and other materials used by the Chinese in making the true Nankin porcelain, which he placed in the hands of Mr. Josiah Wedgwood, the most celebrated potter of this country. This ingenious artist, from the materials, produced some pieces of excellent porcelain, and declared them to be so complete a set of specimens, and yet so simple, as beyond a doubt to be the true porcelain materials, desiring nothing more than a larger quantity to distribute among the different counties of England, in order that they might search for the like materials, and wishing further information of the nature of the land where they were found, and what mines or minerals accompanied them, plans and sections of the kilns, &c. Mr. Blake's death, which happened shortly after his arrival, prevented any further investigations at that time.

In 1780, on the 26th November, Thomas Bentley, the friend and partner of Josiah Wedgwood, died at his residence at Turnham Green; and on the 3rd December, 1781, the stock of Wedgwood and Bentley, their joint property) which did

not include the Queen's ware) was sold by auction by Messrs. Christie and Ansell, the sale occupying two days. The several divisions were as follows:—bouquetières and myrtle pans; écritoirs, ink pots, &c.; tea pots, &c.; ornamental vases in imitation of crystalline stones and in basaltes; painted Etruscan vases; bas reliefs in jasper for chimney pieces; busts in basaltes; statues, figures, candelabra, &c. for chimney ornaments; seals in basaltes, lamps, &c.; medallions in basaltes; encaustic paintings.

The encaustic paintings in sets of five, brought from £2. to £15.; bas reliefs in sets, consisting of the tablet, frieze and blocks, from £3. to £10.; black seals averaged 8s. per dozen; busts 30s. to 70s.; vases in imitation of marbles, the set of five, 40s. to 60s.; one large vase with bas reliefs, 5 ft. high, bought by Nixon, £20. 9s.; large cameo medallions, 15s. to 30s. each; tea pots, 42s. per dozen.

The principal buyers were—Flaxman, who was a large purchaser; as also was Nixon, Sir Harbord Harbord, the Duke of Devonshire, Sir Thomas Rumbold, Sir T. Gascoyne, Sir Jos. Banks, Sir H. Englefield, Counsellor Dagge, Mrs. Byng, Mr. Spode, Mrs. Moody, &c.

The modelling bills for the years 1770, 1771, and 1772, are missing, and even those of 1773, 1774, and 1775, which we here quote are undoubtedly but a small part of the whole, but they permit us to individualize many well known and interesting objects. (*Mayer MSS. Meteyard's Life of Wedgwood*, vol. ii. page 324 to 326.)

1773. Hoskins and Grant for plaster casts prepared to mould from. Busts of Zeno, Pindar, Faustina, Germanicus, Antoninus Pius, Seneca, Augustus, Cato, Marcus Aurelius, Homer, Antinous, Solon, Plato, at 21s. each. Inigo Jones; Palladio; Epicurus; Marcus Brutus; and Junius Brutus, 25s. each; Venus de Medicis, 15s.; Minerva, 12s.; Agrippina, 12s.; Large Marcus Aurelius, £1. 11s. 6d.; 4 ovals of the Elements, £1. 16s.; Tablet of Cupid and Psyche, 7s.; Sphinx and Lyre, 6s.

1775. Hoskins and Grant. Two busts of the Madonna, in pairs; Swift and Milton; Virgil and Horace; Galen and Hippocrates; Sappho and Vestal; Spencer and Chaucer; Addison and Pope; Locke and Newton; Dryden and Dr. Johnson; Demosthenes and Democritus; Ben Jonson and Sir W. Raleigh; Prior and Congreve; Beaumont and Fletcher; Seneca and Cicero; Marc

Antony and Cleopatra ; Julia ; all these at 10s. 6d. and 12s. 6d. each. Larger busts of Bacon and Boyle, 50s. the pair ; Harvey and Newton, 50s. ; Socrates, 15s. ; Venus and Adonis, 15s. the pair.

1779. Large bust of Bacchus, 42s. ; ditto Ariadne, 31s. 6d. ; Vase, 31s. 6d. ; large antique bust of Mercury, 21s. ; ditto Alexander, 42s. ; two busts of Shakespeare and Garrick, 36s. ; six bas relief figures, 63s. ; two figures, Zingara and Chrispagnia, 42s. ; cast of an oval Psyche and Cupid, 52s. 6d. ; cast of the Aurora and a small tablet, 21s. ; sitting figure of Venus, 42s. ; mould of Sterne, 42s. ; sitting figure of Mercury, 42s. ; bust of Julius Cæsar, 14s.\*

Webber, a modeller of uncommon ability, was strongly recommended to Wedgwood by Sir W. Chambers and Sir J. Reynolds, and shortly after the death of Mr. Bentley he took the management of the Ornamental Department, about 1782. In June 1786 when Wedgwood acquired the loan of the Portland Vase, Webber was engaged in modelling a copy of it, which he seems to have completed in 1787, and in the autumn of the same year visited Italy in company of Wedgwood's eldest son. While there he engaged a first-rate artist named Angelo Dalmazzoni, and several other artists to work under him in copying the fine works of art in that country. Webber himself assisted in making copies at the Museum Capitoline, and took sketches of everything of interest that came in his way. The bas reliefs which we can safely attribute to him are : a Triumph of Mars, a boy leaning on his quiver with doves, a cupid drawing his dart, Hebe (the companion), Apollo and Daphne, Cupid, a sacrifice to Hymen, a sacrifice to Concordia, medallion of Hope addressing Peace, Labour and Plenty. He also modelled vases, cups, chimney-pieces, &c., &c.

Flaxman was engaged by Wedgwood and Bentley as early as 1775, and he continued furnishing them with drawings and models up to the time of his departure for Rome in 1787. After Bentley's death in 1780 his fame as a sculptor procured him other more important and lucrative work, but still as time

\* "All these busts," Wedgwood says in a letter to Bentley, August 1774, "are much better finished than the plaster casts or models we take them from. Hackwood bestows a week upon each head in restoring it to what we suppose it was when it came out of the hands of the Statuary. Pray do not let our labour be unobserved when they are under your care. It is a fortnight's work to prepare and mould one of these heads."

permitted he worked for Wedgwood, as the cheques and receipts in the Mayer MSS. testify. Many of the bills are also preserved, and we quote them to show what subjects he executed, and the prices he received for some of them. (See *Miss Meteyard's Life of Wedgwood*.)

The first bill is dated 1775 at which time he worked for his father. A pair of vases, one with a Satyr, the other with a Triton handle, 3 guineas; bas reliefs of the Muses and Apollo; Hercules and the lion; Hercules and the boar; Hercules and Cerberus; Bacchus and Ariadne; Jupiter; Juno; Minerva; Justice and Hope; for each of these he received 10s. 6d. Tablet of the four Seasons, £2 2s. Subsequently he produced a tablet of Silenus; Two Fauns; The figure of Day; a set of models of the English Poets, for which he received 10s. 6d. each, were executed in 1777. A Sacrifice to Pan; The Dancing Hours; Greek Heads; The marriage of Cupid and Psyche; The Apotheosis of Homer; The Apotheosis of Virgil; Boys and goat; Triumph of Ariadne; Homer and Hesiod; an offering to Flora, and a Bacchanalian Sacrifice.\*

In 1781 we find a bill for a shell Venus, 25s.; a Bacchante, 25s.; moulding a Turin, 18s.; Cast of a fragment by Phidias, 10s. 6d.

In 1783. A figure of a fool for chess, 25s.; A bas relief of boys in wax, £11. os. 6d.; 3 drawings for the Manufacturer's Arms, 20s.; Three days employed in drawing Bas-reliefs, &c., £3. 3s.; Bas-reliefs of Octavia and Volumnia entreating Coriolanus, £9. 9s.; Drawing of Chessmen, £6. 6s.; Drawing of a Chimney piece, 10s. 6d.; Model of Peace preventing Mars from bursting the door of Janus' Temple, 15 guineas; a model of Mercury uniting the hands of England and France, 13 guineas; Bas-relief of Hercules in the Hesperian Garden, £2; small bas-reliefs for Tea-pots, Mugs, &c.; Children playing at marbles; Blindman's Buff; Cupids at play; Triumph of Cupid; Cupid sacrificing to Hymen; Triumphal Procession of Cupids; Bust of Mercury; The Muses watering Pegasus on Mount Helicon.

The following portraits are by Flaxman:—

Mr. Banks, 42s.; Dr. Solander, Lord Chatham, Rousseau, and Sterne, 16s.; a bust of Dr. Fothergill, 24s.; a bust of Mrs. Siddons, 31s. 6d.; Portrait of Dr. Herschel, 42s.; model in wax of Captain Cooke, 42s.; Dr. Johnson, 42s.; C. Jenkinson, Esq., 42s.; Governor Hastings, 63s.; King of Sweden, 42s.; Mr. and Mrs. Meermans, 5 guineas; Sir Joshua Reynolds, Josiah Wedgwood, Mrs. Wedgwood, and Sir W. Hamilton.

When Flaxman went to Italy in 1787, he arranged to

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\* The latter, with others, seem to have been adapted to chimney-piece tablets, and one of the largest known is 23 inches by 9½ inches. Engraved in *Miss Meteyard's Life of Wedgwood*, vol. ii, page 368, from the Collection of Mr. John J. Bagshawe, of Sheffield.

execute, occasionally, when his other engagements permitted, some models for Wedgwood, but principally to suggest, overlook, and give finishing touches, to the works of such artists as were employed expressly in copying from the antique, under the direction of Angelo Dalmazzoni. John de Vaere was a friend of Flaxman's, and was sent to Rome by Wedgwood at a salary; he returned to England prior to Wedgwood's death, and succeeded Webber at the ornamental works, Etruria. Some of his works were Proserpine; copy of the Borghese Vase; Discovery of Achilles; Judgment of Paris, &c., &c.

ITALIAN ARTISTS. (From letters and accounts of Dalmazzoni, *Mayer MSS.*), Pacetti's works were very numerous; Figures reclining over the Muses; Figures from Homer; Copies from Herculaneum; Copies from bas reliefs in the Museo Capitolino; Priam kneeling before Achilles begging the body of his son Hector; The fable of Prometheus; Luna, Diana, and Hecate; Esculapius and Hygeia; a Faun with three Spartan Bacchantes; Endymion sleeping on the rock Latmos; Marcus Aurelius and Commodus; Apotheosis of Faustina; a series of the Life of Achilles, &c.; The Sacrifice of Iphigenia, &c.

Angelini's work were—Apollo with the muse Erato; Pluto and Proserpine; The fable of Meleager; Apotheosis of a young Prince; two Fauns; two Bacchantes; Silenus; The Elysian fields, &c.

Fratoddi and Mangiarotti were cameo engravers; they copied on shells some of the finest antique gems.

Manzolini and Cades were also artists employed by Dalmazzoni for Wedgwood at Rome.

The greater part of the models were procured from Italy, and the large majority of tablets and medallions assigned to Flaxman were in reality the work of other artists. The models which came from Rome were executed in red wax on fine slates, of which casts were also sent by a separate conveyance, in case of loss or damage during the transit. About twelve years since, a number of these original tablets were offered for sale to the author, by a member of the family. They were at that time packed in separate wooden cases with the name of the artist upon each case, being all Italian. Having first offered these most interesting objects to our National Museum, they were declined, and they are at present in the possession of a gentleman who thoroughly appreciates

such works of art. They are now handsomely framed, but it is to be hoped the artists' names are duly preserved.

Dr. Shaw says that Flaxman employed Mr. Jn<sup>o</sup>. Lucock, and that he in November 1836 shewed him and a friend, his account for work done for Flaxman for Wedgwood.

In the year 1785 Wedgwood introduced a "jasper dip," in which the white clay vessels were dipped and received a coating of jasper, instead of being as hitherto of that body throughout. This description of jasper ware was almost universally adopted after 1785 down to 1858, when the solid jasper was revived. Its adoption rendered an increase of price necessary, as we see by the following extract from his *Correspondence*: "The new jasper, white within, will be the only sort made in future; but as the workmanship is nearly double, the price must be raised. I think it must be about 20 per cent." Nov. 21, 1785. Wedgwood also invented an iridescent glaze like mother of pearl, of which he usually made dessert services, the pieces being in form of shells of great variety, the nautilus, &c.

In April 1787, the Portland Museum, the property of Margaret Cavendish, Duchess Dowager of Portland, was sold by Auction by Messrs. Skinner & Co., at her house, in Privy Gardens, Whitehall, by order of the acting executrix, and continued for 37 days. The collection was extremely rich in natural history, conchology, mineralogy, &c.; this portion occupied 30 days, articles of vertu, 7. The sale concluded with the celebrated Barberini vase, which was purchased of the Barberini family by Sir William Hamilton, who sold it to the Duchess of Portland. It is thus described in the Catalogue, lot 4155: "The most celebrated antique vase, or sepulchral urn, from the Barberini Cabinet at Rome. It is the identical urn which contained the ashes of the Roman Emperor, Alexander Severus, and his mother Mammea, which was deposited in the earth about the year 235 after Christ, and was dug up by order of Pope Barberini, named Urban VIII, between the years 1623 and 1644. The materials of which it is composed

emulate an onyx, the ground is of a rich transparent amethystine colour, and the snowy figures which adorn it are in bas relief, of workmanship above all encomium, and such as cannot but excite in us the highest idea of the arts of the Ancients. Its dimensions are  $9\frac{3}{4}$  in. high and  $21\frac{3}{4}$  in. in circumference," &c.

This gem of ancient art was composed of glass of two strata, dark blue and opaque white, the surface being cut from the solid in the same manner as an antique onyx cameo, and Wedgwood in his enthusiasm for his art, desired to become the possessor for the purpose of reproducing it in his jasper ware. He hastened to the sale resolved upon its purchase, but was doomed to disappointment, for the Duchess of Portland as eagerly opposed him until the biddings reached to 1000 guineas, when her Grace, upon being informed of the motive of Wedgwood's opposition, the loan of the vase was offered on condition of his withdrawing from the contest, to which arrangement he acceded.

Wedgwood immediately set to work to produce a copy of this gem, and devoted all his energies to do justice to the task, at great labour and expense, employing only the most skilful workmen. The body used for his copy was jasper, apparently black, but with the slightest possible tinge of blue; it was in Wedgwood's own words "A mixture of blue and black, and then dipped in black;" the figures being modelled and cut to the utmost degree of sharpness and finish by the gem engraver. Eventually he produced fifty copies which were sold to subscribers at fifty guineas each, but his expenditure considerably exceeded that amount. Mr. Parkes, in his *Chemical Essays*, says that he paid Mr. Webber alone 500 guineas for making the model, not being allowed to mould it lest it should sustain any injury. From a note in Wedgwood's catalogue of 1788, it appears that the subscription copies were not entirely completed then, and it was not till 1790 that they were actually issued. The original moulds are still in existence, and have frequently been used by his successors, both in black and deep blue, but from their finish are easily distinguishable

from the “fifty.” It is asserted by some that Wedgwood did not complete more than half that number, and only those with pencilled figures at the bottom of the vases are originals.

Copies of this vase (of the first issue) are in the British and S. Kensington Museums, and in the Collections of Messrs. Addington, H. T. Hope, Apsley Pellatt, Marjoribanks, Mayer of Liverpool, F. Wedgwood, Isaac Falcke, and Mrs. Preston, and many others are extant. Miss Meteyard says, a mould of the vase had been previously made by Pichler the gem engraver, whilst it was in the possession of the Barberini family, and from this, on its first arrival in England, a certain number of copies were taken in plaster of Paris by Tassie, who afterwards destroyed the mould. These are now of extreme rarity; one is said to be in the possession of Dr. Kendrick of Warrington.

The principal inventions of Wedgwood which were at this time in the greatest state of perfection, were :

1. The cream-coloured table ware, afterwards queen's ware.
2. Terra-cotta, meant to represent porphyry, granite, &c.
3. Basaltes or Black Egyptian ware, imitation bronzes, &c.
4. White porcelain biscuits.
5. Bamboo, a cream-coloured porcelain biscuit.
6. Jasper, a porcelain that would receive throughout its whole substance, from the mixture of metallic oxides, the same colours as they would communicate to glass or enamels in fusion, very applicable to the production of cameos, portraits, &c., that require to be shewn in bas-relief, since the ground can be made of any colour, while the raised parts are pure white.
7. A porcelain biscuit, exceedingly hard, resisting the strongest acids or corrosive substances, very useful in laboratories, and for mortars.

In Wedgwood's Catalogue of antique ornaments, &c., published in 1788, in French and English, he gives the following notification of his productions, which gives an idea of the great variety of models of all kinds employed at his vast manufactory at Etruria, the importance of which has not been surpassed, either at Sèvres or Dresden. Independent of numerous models of lamps, candelabra, cabarets, flower vases, Etruscan vases, plaques, &c., there were about 2300 models

of statuettes, gems, &c. The impressions of antique gems were copied from the originals, lent to him for the purpose. He divides the different species of his fabrication into six, the varieties, before noted, and the forms into classes, in the following order :—

- CLASS I. *Cameos and Intaglios.* Egyptian Mythology, 13; Greek and Roman Mythology, 220; Sacrifices, 11; Portraits of Philosophers, Poets and Orators, 46; Macedon, 25; Fabulous Subjects of Greece, 22; Trojan War, 25; Roman History, 180; Masks and Chimeræ, 13; Portraits of Illustrious Men, 81; Intaglios, 392.
- CLASS II. *Bas-reliefs, Cameo Medallions and Tablets,* chiefly of Classical Subjects, 275, varying from 3 in. diameter to 18.
- CLASS III. *Kings and Illustrious Persons of Asia, Egypt, and Greece,* 108.
- CLASS IV. *Roman History Medals,* after Dassier, 60.
- CLASS V. *Busts of Illustrious Romans,* sizes 2 ft. by 1 $\frac{1}{4}$ , 3 by 2 $\frac{1}{2}$ , and 4 by 3 in.
- CLASS VI. *The Twelve Cæsars and their Empresses,* four sizes, 24.
- CLASS VII. *Emperors from Nerva to Constantine the Great,* 64 portraits.
- CLASS VIII. *Busts of the Popes,* from Dassier's medals, 253 pieces.
- CLASS IX. *The Kings of England,* 36; and *Kings of France,* 67; of various sizes.
- CLASS X. *Heads of Illustrious Englishmen—Poets, Painters, Philosophers, Artists, Divines, Princes and Statesmen,* 228.
- CLASS XI. *Busts, Statuettes and Animals* in black basalt, in imitation of bronze, 130.
- CLASS XII. *Lamps and Candelabra,* after antique models of various kinds and patterns.
- CLASS XIII. *Cabarets, or Tea and Coffee Services,* in bamboo, basalt and jasper of two colours, enriched with ornaments.
- CLASS XIV. *Flower Pots.*
- CLASS XV. *Ornamental Vases* of antique forms, of every variety, polished not glazed, imitating porphyry, agate, jasper and other variegated stones of the vitrescent or crystalline kind, with handles, bas-reliefs, &c.
- CLASS XVI. *Antique Vases, of black basalt,* highly finished, with bas-relief ornaments.
- CLASS XVII. *Painted Etruscan Vases, Pateræ, &c.,* exactly copied from the antique, chiefly from the Collection of Sir William Hamilton, painted in encaustic colours, without glaze, invented by Wedgwood, and for which he took out a patent.
- CLASS XVIII. *Vases, Tripods, and other ornaments in jasper,* with coloured grounds, and ornaments in relief in white, called by Wedgwood his *later productions.*
- CLASS XIX. *Vessels for Chemical purposes, Mortars, Inkstands, &c.*
- CLASS XX. *Thermometers,* for ascertaining degrees of heat, &c.

A celebrated painter, named Stubbs, is also mentioned in this catalogue as a painter on enamel, whose plaques of the size of 36 inches were exhibited in the Royal Academy. He was a painter of animals, born at Liverpool in 1736, and died in 1806. The catalogue finishes by observing that all these, as well as the Queen's ware for table and tea services, were to be obtained at his magazine, in Greek Street, Soho, which was called Portland House, or at the manufactory, Etruria, Staffordshire.

The Treaty of Commerce between England and France was concluded about this time (1790), by which English ware might be imported into France and the French china into England, on certain conditions. This was of immense benefit to English potters, and to none more than Josiah Wedgwood, whose beautiful products were in such great request on the Continent. France became therefore inundated with every description of English pottery, which could be produced here at a cheaper rate, having all the materials at hand, and the price of lead and tin, which came principally from England, was greatly increased abroad. The manufacturers in France were up in arms when they found the result so prejudicial to them, and petitions were presented against the Treaty to the National Assembly, stating their grievances, (see page 154). In consequence of this, a great many of the French potters were ruined and their works entirely ceased.

In 1792 a similar treaty was made with Saxony, viz., to admit English pottery into that country, provided England would allow the importation of their porcelain at a duty of about 12 per cent. This was of course of far greater advantage to the makers of earthenware than to the makers of porcelain, as the latter could not compete with the Royal manufactory of Dresden and other German States, and was therefore strenuously opposed by them. The treaty was supposed to have been promoted by Wedgwood himself, who would necessarily be the greatest gainer.

An intelligent foreigner, M. Faujas de Saint Fond, speaking of this ware, (*Travels in England and Scotland*), says “ Its

excellent workmanship, its solidity, the advantage which it possesses of sustaining the action of fire, its fine glaze impenetrable to acids, the beauty and convenience of its form, and the cheapness of its price, has given rise to a commerce so active and so universal, that in travelling from Paris to Petersburg, from Amsterdam to the furthest part of Sweden, and from Dunkirk to the extremity of the South of France, one is served at every inn with English ware. Spain, Portugal, and Italy are supplied, and vessels are loaded with it for the East and West Indies and the Continent of America."

Thomas Wedgwood, the relative and partner of Josiah, died in October, 1788. In the obituary of the *Gentleman's Magazine* for that year we find "At Etruria, Thomas Wedgwood, Esq., partner with Josiah in the manufactory of Queen's ware there." His eldest son Ralph was born in 1766.

On the 18th January, 1790, Josiah Wedgwood took his three sons, John, Josiah, and Thomas, and his nephew, Thomas Byerley, into partnership by the name of "Josiah Wedgwood, Sons and Byerley."

The manufacture of porcelain, which was never attempted by Josiah Wedgwood, was commenced at Etruria by Thomas Byerley about 1808, and was carried on for nine or ten years, when it was altogether discontinued, and was never made to any great extent; specimens are therefore scarce. The Right Hon. W. E. Gladstone has a coffee mug, the ground of a small blue pattern, with Chinese figures in tablets, in red and other colours. Mr. W. Chaffers has a dessert service painted in colours, with birds, after Bewick; others are in Mr. Jos. Mayer's Collection, and in the Geological Museum, Jermyn Street. All these are simply marked WEDGWOOD in small capitals on the bottom in red or blue.

In 1793 John Wedgwood retired from the concern, and the firm consisted of Josiah Wedgwood, Josiah Wedgwood, Jun., and Thomas Byerley. On the 3rd of January, 1795, Josiah Wedgwood died, and was buried in the church of St. Peter, Stoke-upon-Trent, in the 65th year of his age. In 1800 the

partners were (Thomas having retired) Josiah Wedgwood and Thomas Byerley. In 1810 Byerley died, and the business was carried on by Josiah alone until 1823, when he took his eldest son, Josiah into partnership, under the name of "Josiah Wedgwood and Son."

### WEDGWOOD.

Wedgwood.



WEDGWOOD  
& BENTLEY.

The business established by Josiah Wedgwood at Etruria is still carried on by his grandsons and great grandsons, Messrs. Francis, and Godfrey Wedgwood and Clement Wedgwood, by the style of "Josiah Wedgwood and Sons."

On all ornamental goods in which Bentley was only interested, the general mark was circular, with ETRURIA and their names in raised letters; on vases, &c. used between 1768 and 1780.

**THOMAS TOFT**

STAFFORDSHIRE. THOMAS TOFT. About 1670 to 1680. Thomas Toft was a Staffordshire potter. He is spoken of by Shaw (*Chemistry of Pottery*) as having invented a new description of ware, by the introduction of *aluminous shale*, or *fire-brick clay*. There is a large earth-ware dish in the Geological Museum, signed on the border (as in the margin); it has in the centre a lion crowned, buff-coloured ground, the ornaments laid on in black and brown-coloured "slip." Another dish is in the Bateman Museum, Youlgrave, Derbyshire; in the centre is a half-length crowned portrait of Charles II, with a sceptre in each hand, and the letters C. R., with red and black trellis pattern on the border, and the name at length, as usual. Another of the same description of ware, with a mermaid in the centre, is in the S. Kensington Museum.

STAFFORDSHIRE. RALPH TOFT. 1670 to 1680. His name at length with the date 1677, is on a dish in the possession

of Mr. Reynolds, buff coloured ground **RALPH TOFT 1677** with figures in relief of brown outlined with black; in the centre a soldier, in buff jerkin and full bottomed wig, a sword in each hand; on one side a crowned head and bust, Charles II.; chequered ornaments, and name on the border. In the Salford Museum is another platter, with a lady and gentleman in the centre, having on the border the name at length, and date, 1676. Mr. J. F. Lucas, of Youlgrave, has also a similar specimen, but without date, bearing a full-length figure of a Queen holding a flower in each hand, and two medallions of busts of gentlemen with large wigs and crowns on their heads.

STAFFORDSHIRE. WILLIAM SANS. About 1670. His name occurs on earthenware dishes of similar character and ornamentation to that of Thomas and Ralph Toft. He is mentioned by Dr. Shaw (*Chemistry of Pot-*

**WILLIAM SANS.** *tery*) as having used in the manufacture of his pottery manganese and galena pulverised. Up to 1680 the glazing employed seems to have been plumbiferous; the silica derived from the body of the ware in the firing, and the lead from galena, (sulphuret of lead), of the Derbyshire mines, dusted in a pulverized state upon the unbaked ware through a coarse cloth.

STAFFORDSHIRE. WILLIAM TALOR. About 1670. A dish in the Bateman Museum has two full-length figures in the costume of the Stuarts, the gentleman **WILLIAM TALOR.** holding his hat and feather, and the lady a nosegay; between them are the initials W. T., and on the rim, in precisely the same manner as the Toft dishes, the name William Talor.

STAFFORDSHIRE? This name occurs **RALPH TURNOR** round the upper part of a *tyg* or drinking 1681 bowl, with four handles of brown mottled glaze on yellow ground. In the Reynolds Collection. Whether made in Staffordshire or at Wrotham in Kent is impossible to say.

HANLEY. About 1670. A potter of the name of Joseph Glass resided here towards the end of the XVIIth Century. His manufactory was in existence in 1710, and produced a cloudy kind of ware (mottled), and dishes painted with different coloured slip (*see* list of potters in 1710, page 474). There is, in the Collection of the Rev. T. Staniforth, of Storrs, Windermere, a large buff-coloured **JOSEPH GLASS SV H.G.X** *tyg*, ornamented with brown slip designs and white dots; it has four handles, with as many crinkled projections between, very similar to Toft's earthenware. The name is painted round the body.

BURSLEM. Ralph Shawe. On the 24th April, 1733, he took out a patent as follows:—"Whereas Ralph Shawe, of

Burslem, in our county of Stafford, earth

R. SHAWE. potter, hath by his petition humbly represented unto us that he hath for many

years been a maker and dealer in earthenware, and during the long course of his trading hath, with great pains and expenses, in making tryalls found out various sorts of minerals, earth, clay, and other earthy substances, which being mixed and incorporated together, make up a fine body, of which a curious ware may be made, whose outside will be of a true chocolate colour, striped with white, and the inside white, much resembling the brown China ware, and glazed with salt." Being of a litigious disposition, he was continually objecting to the improvements made by other manufacturers, and in 1736 commenced a suit against John Mitchell of Burslem, for an infringement of his patent, at Stafford. The defendant was supported by all the potters of the district, and Astbury's invention and prior usage of that or similar materials being proved, a verdict was given against Ralph Shawe, and the Judge thus addressed the manufacturers present: "Go home, potters, and make whatever kind of pots you please." He afterwards went to France where he continued his manufactory.

Shaw (*Chemistry of Pottery*) says that Ralph Shawe introduced *basaltes* into the body of his ware.

83  
**Ra. Wood**  
**Burslem**

**BURSLEM.** This mark is stamped on a square pyramid, painted in imitation of granite, on a blue pedestal, with a white medallion in relief on each side, gilt leaf borders. In possession of the Rev. T. Staniforth. This must be Ralph Wood, father of Aaron Wood, and whose name appears in the indentures of apprenticeship of his son to Dr. T. Wedgwood. The earthenware is of the same character as Whieldon's and Wedgwood's agate knife handles, &c. *Circa* 1730 to 1740. The same stamp is on a bust of Neptune in Mr. Emerson Norman's Collection.

**BURSLEM.** Aaron Wood established a pottery here about 1750. He served his apprenticeship to Dr. T. Wedgwood, Jun., of "Ruffleys," one of the principal potters of this town in the early part of the XVIIIth Century. The indentures given by Simeon Shaw (*History of Staffordshire Potteries*), are dated the 23rd of August, 1731, "Between Ralph Wood of Burslem, miller, and Aaron, his son, of the one part, and Dr. Thomas Wedgwood, Jun., of Burslem, potter, on the other part, for the term of seven years. That he, the said Ralph Wood, shall provide for his son all sorts of apparel, meat, drink, washing, and lodging, and in consideration thereof he is to be taught turning the lathe, handling, throwing, &c., and he engages to pay the said apprentice for every week's work in the first three years one shilling weekly, and for every week's work in the next three years one shilling and sixpence, and in the seventh and last year the sum of four shillings per week, and the said Dr. Wedgwood is to give yearly in addition one pair of new shoes."

On the conclusion of his apprenticeship he served the same master for five years, at 5s. per week. Aaron Wood was a very clever cutter of moulds for stone-ware plates with raised pattern borders, which have been erroneously termed "Elizabethan," and found constant employment for different masters, among whom was Thomas Whieldon, the partner of Josiah Wedgwood. He was afterwards engaged by Mr. John

Mitchell, of Burslem, an extensive potter, in 1743, to work for him only for seven years, in a penal bond of £10. (who engaged him to be the better able to compete with Dr. T. Wedgwood), at the rate of 7s. weekly, and 10s. 6d. every 11th of November, with the proviso that he should have no person to work with him. The ware made by Mr. Mitchell was principally the white stoneware, salt glaze, made from Devonshire clay and flint. About the year 1750 he commenced business on his own account, and made embossed earthenware of old English *terre de pipe*, or white stone-ware, salt glaze. There is a dish in the S. Kensington Museum, thus inscribed: “*This dish was modelled by Aaron Wood, about the year 1759 or 1760, and was deposited in this building by his youngest son, Enoch Wood, 1836, who at this date was Chief Constable of Burslem and Treasurer to the Market.*” In the same Museum are numerous specimens of Wood’s ware, and types or moulds for tureens, sauce boats, cream jugs, tea cups, &c. Cream ware is said to have been invented by Aaron Wood, and much improved by Wedgwood. He was succeeded by his youngest son, Enoch Wood, about 1780, who eventually was called “the Father of the Pottery.” He greatly enlarged the business, the manufactory occupying the site of five old factories.

He was a good sculptor. His name ENOCH WOOD. occurs on a bust of Wesley, which was much admired at the time; on the back is an inscription stating that Wesley “sat to Enoch Wood, sculptor, of Burslem, in 1781.” In 1816 Mr. Wood formed a collection of pottery, select portions of which are now in the Geological Museum, Jermyn Street, and S. Kensington Museum. Shaw says, “about 1780 John Proudlove the best mould maker in that part was hired by Mr. Wood for three years at 12s. per week.” The firm was continued by the style of Enoch Wood and Sons, probably ENOCH . WOOD & SONS about the year 1810-30. Their names are on a large bowl, blue inside, and on the outside raised white foxgloves and primroses, on a light blue ground. In the possession of Mr. Egerton Leigh.

BURSLEM. Successors of Enoch Wood. They continued the manufacture of earthenware busts of celebrated characters, and produced some well-modelled por-WOOD and CALDWELL. traits of Wellington, Napoleon as First Consul, the Emperor of Russia, &c. On that of the Emperor Alexander is written : “*Moscow burned, Europe delivered, 1812.*”

BURSLEM. In Wedgwood’s list of potters in Burslem, in 1715, we find Moses Steel a manufacturer of the cloudy ware of the period. The name in the margin

STEEL  
BURSLEM. probably refers to a descendant of his, and occurs on a match pot with dark blue figures on pink ground, cupids, &c., vine border, in the style of Wedgwood’s

jasper, about 1790-1800, in Dr. Diamond’s Collection ; and in the Jermyn Street Museum is a small vase, blue ground, with white figures in relief in Wedgwood’s style.

BURSLEM. Waterloo Potteries. Established 1842, by Messrs. Thomas and Richard Boote, of Nantwich, Cheshire. They were the inventors and patentees, in 1843, of the new process of inlaying and ornamenting flooring tiles in different colours ; thus, the proposed design is cut out in paper or parchment, and laid in the mould, which is then closed and the ground colour poured in, after which the paper is removed and another colour poured in to fill its place ; or compositions of the required varieties of colour are fixed in the moulds and the slip suitable for the ground work poured in ; mosaics and low reliefs were also produced. This patent with improvements was renewed in 1857. Prize medals were obtained in the International Exhibition 1851 and 1862. They are also celebrated for “white granite ware,” “Bath tiles,” and “encaustic flooring tiles,” as above described.

SEMI-PORCELAIN  
ALCOCK AND CO.  
HILL POTTERY  
BURSLEM.

BURSLEM. Messrs. Alcock and Co., of the Hill pottery. The mark on a white cup and saucer. They were Exhibitors at the Exhibition of 1851.

BURSLEM. Shaw notices besides those just mentioned, the following manufacturers as carrying on business in 1829 : Joseph Machin and Co. ; T. and B. Goodwin ; T. Heath ; J. Cormie ; John Hall and Sons ; John Riley Marsh.

BRADWELL. Established about 1690 by John Philip Elers, who accompanied his countryman, the Prince of Orange, to

**ELERS.** England, when he came to take possession of the English throne. John Philip Elers was descended from a noble

family of Saxony. His grandfather, Admiral Elers, married a princess of the Royal House of Baden ; his father, Martin Elers, born in 1621, married the daughter of a rich Burgo-master of Amsterdam, and was Ambassador to several Courts of Europe. Martin Elers had a daughter, who married Sir W. Phipps, ancestor of the Marquis of Normanby ; and two sons, David, who settled in London as a merchant, and John Philip, who settled in Staffordshire at the secluded villages of Bradwell and Dimsdale. John Philip Elers was a man of great abilities, a good chemist, and a clever mechanic. His knowledge of chemistry enabled him to discover the art of mixing the clays of the neighbourhood in greater perfection than had ever been attained in Staffordshire.

Dr. Simeon Shaw remarks: “ From clays found at Chesterton and Bradwell, carefully levigated and passed through fine hair sieves, and then artificially evaporated, they manufactured to a considerable extent an improved kind of red porcelain, in imitation of that of Japan, and by the addition of manganese to the clays, a black china, a knowledge of whose components was the origin of Wedgwood’s Egyptian or basaltes. The specimens yet preserved, by their excellence in grain, texture, and shape, will ever manifest the skill and success of the foreigners.” They were ornamented in relief with sharp and well-designed flowers, &c., being formed in copper moulds, and frequently of pierced work.

The sharply moulded ornaments on Elers’ red Staffordshire ware was but a continuance of the moulded encrollments of

the stone ware of Germany. He took every precaution to prevent the secrets of his processes becoming known, but from the inquisitiveness of his neighbours, and their clandestinely obtaining a knowledge of his method of mixing the clays, not having secured them by patent, he was driven from the locality. A story is told that Elers, to keep the secret from the knowledge of other manufacturers, only employed ignorant people, or even idiots, to work for him; but one Astbury, counterfeiting idiocy, was engaged, and after two years of dissimulation and deceit, fraudulently possessed himself of the method and process, and left, to open an establishment at Shelton, where he turned the theft to his own advantage.

Dr. Martin Lister, in his *Journey to Paris*, in the year 1698, says: "As for the red ware of China, that has been, and is done in England, to a far greater perfection than in China, we having as good materials, viz. the soft hæmatites, and far better artists in pottery. But we are in this particular beholden to two Dutchmen, brothers, who wrought in Staffordshire (as I have been told), and were not long since at Hammersmith." From these quotations it would appear that his brother David was connected with him in the manufacture, and, being a merchant in London, it is probable he acted as agent. While at Bradwell he married Miss Banks, by whom he had several children. His son Paul was born in 1700, whose daughter, Maria Elers, married Richard Lovell Edgeworth, father of the authoress Maria Edgeworth.

There is a jasper cameo medallion of John Philip Elers, which was produced by Wedgwood; a specimen is in Dr. Hooker's Collection. In a letter from Wedgwood to Bentley, July 19th, 1777, he thus refers to the improvements made by John Philip Elers in the manufacture of pottery:—

"It is only now about eighty years ago since Mr. Elers was amongst us, when there were as many pot works in Burslem as there are now and had been from time immemorial; and the reason for Mr. Elers fixing upon Staffordshire to try his experiments seems to be that the pottery was carried on there in a much larger way and in a more improved state than in any other part of Great Britain. The improvements made by Mr. Elers in our manu-

factory were precisely these :—Glazing our common clays with salt, which produced *pot de grey* or stoneware, and this after they (the two Elers) had left the country was improved into white flint stoneware. . . . . I make no doubt but glazing with salt by casting it amongst the ware whilst it is red hot came to us from Germany, but whether Mr. Elers was the person to whom we are indebted for this improvement I do not know. . . . . The next improvement introduced by Mr. Elers was the refining our common red clay by sifting and making it into tea and coffee ware, in imitation of the Chinese red porcelain, by casting it in plaster moulds and turning it on the outside upon lathes, and ornamenting it with the tea branch in relief, in imitation of the Chinese manner of ornamenting this ware. For these improvements, and very great ones they were for the time, we are indebted to the Messrs. Elers ; and I shall gladly contribute all in my power to honour their memories, and transmit to posterity the knowledge of the obligations we owe them, &c." (alluding to the publication of his bust in the jasper ware).

From the particulars given by Richard Lovell Edgeworth, who married the daughter of Paul Elers and granddaughter of John Philip, (Miss Meteyard's *Life of Wedgwood*, vol. ii. p. 456), we learn that John Philip Elers had been in distressed circumstances, and was taken notice of by Lady Barrington, a whimsical, good sort of lady, and by her set up in a glass and china shop in Dublin, and was very successful in business, which enabled him to send his son Paul to the Temple in London, where he made a great proficiency in his studies, and became a first-rate counsel. Previous to his residence in Dublin, John Philip Elers was for some time with Sprimont at Chelsea. So it is handed down.

Peter Elers, another branch of this family, came over to this country when George I. was called to the throne, and settled at Chelsea. He was a Justice of the Peace for the county of Middlesex, and in 1715 married a daughter of Thomas Carew, Esq. He was buried in Westminster Abbey in March, 1753.

SHELTON. Mr. Astbury had a pottery here in the beginning of the XVIIIth Century. He made red, crouch, and white

stone ware. He died in 1743, *ætatis* 65.

ASTBURY. It is said that by pretending to be an idiot he obtained employment at the

Elers manufactory, at Bradwell, and thus became possessed of their secret of making their red and stone ware, which was very much in request from its fine quality and elegant forms. His son, Thomas Astbury, in 1725, commenced business at Lane Delph, and made a cream-coloured stone ware. A flour mug, dated 1730, has on it a tulip, rose, and auricula, fairly designed and executed; some specimens have a red body with white ornaments.

Wedgwood, in a letter to Bentley, July 19, 1777, attributes the discovery of the improvement in the white stone ware by the addition of calcined flint to Mr. Heath, although Simeon Shaw and Parkes speak of the younger Astbury as the inventor.\* He says:—

"The *white stoneware* was produced by using the white pipe clay instead of the common clay of this neighbourhood, and mixing it with flint stones, calcined and reduced by pounding into a fine powder. The use of flint in our pottery is said to have proceeded from an accident happening to one of our potters, a Mr. Heath of Shelton, on his way to London. His horse's eyes becoming bad, he applied to an horsler on the road, who told him he would cure the horse and show him what means he used. Accordingly he took a piece of black flint stone and put it into the fire, which, to our potter's great astonishment, came out of the fire a most beautiful white, and at the same time struck him with an idea that this fine material might improve the stone-ware lately introduced among them. He brought some of the stones home with him, mixed them with pipe clay, and made the first *white flint stoneware*."

SHELTON. Samuel Hollins established about 1760 a manufactory of fine red ware tea pots, &c.; he procured the clay from Bradwell, being the same formerly T. & J. HOLLINS. used by the brothers Elers. After his retirement to join the New Hall Company in 1777, he was succeeded by T. and J. Hollins. This mark is impressed on a bowl in the Geological Museum, white body and blue raised figures, highly finished in imitation of Wedgwood.

\* It will be seen hereafter, in speaking of Dwight of Fulham, that he used "calcined, beaten and sifted flints" in the composition of his wares, nearly 50 years before either Astbury or Heath are here stated to have made the discovery.

SHELTON. On a brown unglazed terra S. HOLLINS. cotta jug, with figures in relief; in the Geological Museum, Jermyn Street.

SHELTON. Charles Bagnall was a potter here about 1760-1777, and is probably the same spoken of by Wedgwood in a letter to Bentley in 1768 as Bagnall and Baker, and speaks of their copying his new patterns, especially the blue necked vases. As early as 1715 there was a potter named Bagnall at the Grange, Burslem, a maker of butter pots, no doubt a progenitor. In 1777 Charles Bagnall of Shelton became one of the proprietors of the New Hall China Works.

SHELTON. New Hall China Works owe their origin to the purchase of Champion's (Cookworthy's) patent by a company

of potters in 1777, and was the first por-

NEW HALL WORKS. celain manufactory in Staffordshire: In despite of the opposition of Wedgwood

and the potters of that county, the patent had been extended, and the new company consisted of Messrs. Samuel Hollins, of Shelton; Anthony Keeling, of Tunstall; John Turner, of Lane End; Peter (or Jacob) Warburton, of Hot Lane: William Clowes, of Port Hill; and Charles Bagnall, of Shelton. Champion himself undertook the superintendence, and continued to do so until 1782. It was first carried on at the establishment of Anthony Keeling, Tunstall, but some misunderstanding arising, Keeling and Turner retired from the concern, and the others took the New Hall, at Shelton, about 1789. Mr. John Daniel became manager and afterwards partner. The firm was subsequently Hollins, Warburton, Clowes and Daniel. The ware was somewhat similar to that produced at Bristol. In 1796 Champion's patent expired, but the manufactory was continued.

In 1810 the firm was Samuel Hollins, Peter Warburton (son of Jacob), John Daniel, and William Clowes, about which time bone paste was introduced into the manufacture. In 1810 Peter Warburton, of Cobridge, in the county of Stafford, china manufacturer, took out a patent on behalf of the

Company for his “new invented method of decorating china, porcelain, earthenware and glass, with native, pure or adulterated gold, silver, platina or other metals, fluxed or lowered with lead; or any other substance which invention or new method leaves the metals after being burned in their metallic state.” Granted for 14 years.



In 1820 the mark in the margin was used. In 1825 the entire stock was sold and the manufacture of china ceased. The works having been closed for a time were opened as an earthenware manufactory by Mr. W. Ratcliffe, which in 1842

HACKWOOD & CO. passed into the hands of Messrs. Hackwood and Sons, the name impressed.

C & H

In 1856 the firm was Cockson and Harding, whose mark is given in the margin.

late  
HACKWOOD.

SHELTON. Messrs. R. and J. Baddeley. Established about 1750 or earlier. Shaw speaks of the surprise occasioned by their extravagance in having their manufactory covered with tiles instead of thatch, and for being the first who erected *four* hovels in a row behind instead of only *two*. Their blue printed ware was in great request.

SHELTON. Mr. Warner Edwards made pottery and colours for the first enamellers; his manufactory was in Albion Street, where Messrs. J. and W. Ridgway afterwards carried on their business. Mr. Edwards was a good practical chemist, and produced fine enamel colours, as well as the various kinds of pottery then in demand. He died in 1753; and presented M. H. Daniel of Stoke with his drawing book, containing also his receipts for enamels.

E. JONES  
SHELTON.

SHELTON. Elijah Jones was a manufacturer of earthenware about 1760 to the end of the century, but probably only of a common description.

SHELTON. Thomas Miles. 1685. He introduced the Shelton clay, long previously used by the tobacco-pipe makers of Newcastle, mixed with grit from Baddeley Hedge. He

## M 15

made coarse white stoneware; and *can-marl*, or *clunch* of the coal seams, was made by his brother into brown stoneware. His mark was the letter M followed by numbers.

SHELTON. The manufactory of Messrs. Hicks, Meigh and Johnson produced excellent porcelain and pottery. It was carried on by them at the beginning of this century; it stands on the site of that where Mr. R. Baddeley first made the *blue* printed ware.

SHELTON. On a group of flowers in Edward Phillips, *biscuit*, finely modelled; and a basket of Shelton, Staffordshire, *biscuit* flowers. In Mr. J. Mills's Collection, Norwich.

SHELTON. The manufactories of Messrs. John and William Ridgway, one in Albion Street and the other at Cauldon Place, are very extensive. The latter especially is most judiciously arranged to diminish expense in the several processes, and being on the banks of the Cauldon Canal, is conveniently situated for forwarding their wares as well as receiving coals and materials. (Shaw). The first Mr. John Ridgway was an apprentice of Wedgwood.

In 1825 (Nov. 1) they took out a patent for "an improved cock, tap, or valve for draining off liquors. The cock is made of a composition of alumina, silex, quartz, Cornish granite, or other articles, such as are commonly employed in the manufacture of porcelain and stoneware." The cock (with the exception that the liquor flows from the bottom of the plug) has outwardly the appearance of an ordinary tap.

In 1840 John Ridgway was a party to three other patents, one for certain improvements in the moulds used for earthenware and porcelain, so as to render them more durable; the two others, in conjunction with George Wall, for improve-

ments in apparatus and machinery in the manufacture of china, &c., and improving and preparing bats of porcelain and earthenware, and shaping them into articles, &c. In 1847 John Ridgway obtained a patent for improvements in the manufacture of paste boxes and similar articles in china or other plastic materials with moulds and pressing apparatus, &c. In 1852 another patent for "improvements in the method of ornamenting china, earthenware, and glass, by applying the art of electrotype or electro-metallurgy, &c."



Ridgway & Sons.

SHELTON. On an earthenware plate of blue, printed willow pattern. The mark stamped.

SHELTON. The name of this firm is on a pair of porcelain urns and covers, very much like that of Swansea, painted with bouquets of flowers and gilt borders, made about the first quarter of this century. In Dr. Diamond's Collection.

HANLEY. Elijah Mayer was a contemporary of Wedgwood. He was noted for his cream-coloured ware and *brown line* ware, but he produced many other varieties. In the Geological Museum is a vase of unglazed drab terra cotta, with festoons, &c., in relief, coloured. The basaltes or black Egyptian ware tea services, with animals, &c., in relief, are well known.

Another popular service was one made to commemorate Nelson's victories of the Nile and Trafalgar, with crocodiles, pyramids, Britannia, Fame, and monument inscribed "Pro patria," and tablet with Nelson, &c. These are usually impressed with *E. Mayer's* name. Some specimens are in Mr. W. Pinkerton's Collection. About 1820 the firm was *Elijah Mayer & Son.*

*Joseph Mayer & Co.,  
Hanley.*

The name of "*Joseph Mayer & Co., Hanley,*" occurs on some pieces in the Liverpool Museum (Mayer Collection).

HANLEY. Job Meigh and Sons had a pottery here, called the "Old Hall" J. MEIGH & Sons. manufactory, where formerly the old Crouch and white stone wares with salt glaze were made.

HANLEY. Some beautiful pieces were produced by this firm in the beginning of the present century, from the designs of a sculptor named Giarinelli. Lord Exmouth possesses a very elegant boat-shaped vase of earthenware, with a rich

### **MEIGH**

green glaze in form of a classical lamp, a seated female figure on the top, holding an open book, ornamented in relief with lines and leaves, bordered with oak leaves and acorns; on the leaves of the book is the following inscription: "J. B. Giarinelli, Statue and Figure Maker to his Royal Highness the Prince of Wales at the Royal Academy. Figures and animals as large as life. No. 33, Cock Lane, Snow Hill." The works are still carried on. Meigh & Sons were exhibitors at the International Exhibition of 1851.

HANLEY. Shaw mentions a Mr. Miles, of Miles's Bank, Hanley, who produced the brown stoneware about 1700. There is in the Geological Museum a fayence barrel supported by four cupids of brown glaze, with gilt hoops, resting

on a stage of four supports, of good work,

### **MILES.**

apparently the first half of the XVIIIth Century, impressed with the name of Miles.

HANLEY. Established by Henry Palmer, about 1760 (the son of John Palmer), for the manufacture of ware in the style of Wedgwood. He made cream-coloured ware, red engined tea sets, black Egyptian, &c. His father, John Palmer, is

spoken of by Shaw as having introduced *salt* and *litharge* in the glaze. This mark is on a black Egyptian vase,  $12\frac{1}{2}$  inches high, with elegant festoons and medallions, in the possession of Mr. J. Hawkins, of Grantham.



Simeon Shaw mentions the names of Chatterley and Palmer, of Hanley, as the inventors of the *Chalk body ware*, and Henry Palmer and Chatterley were in some way related. Chatterley married a sister of Mr. Hollins. Henry Palmer was a great pirate of Wedgwood's patterns, and Mrs. Palmer (who was a Miss Heath, the daughter of Mr. Heath, the potter of Lane Delph,) seems to have been the active manager of her husband's business. She engaged persons surreptitiously to obtain the new pieces of Wedgwood and Bentley's as soon as they arrived at the London warehouse, for the purpose of copying them. The first attempts were to imitate the black Etruscan-shaped vases with medallions ; but as the material of the black basaltes was not an invention of Wedgwood, and had been known for many years, and as the patterns were taken from Sir W. Hamilton's published work, of course no steps could be taken to prevent his imitating them. Wedgwood says, in a letter to Bentley, October, 1769 : "The body is very good, the shape and composition very well." But he adds : "We must proceed, or they will tread upon our heels." Palmer and his London partner, Neale, whose shop was in Shoe Lane, next copied his Etruscan painted vases, the body being made in Staffordshire and painted in London by a man in Vine Street. An injunction was served upon them for an infringement of Wedgwood's patent, which ended in a compromise—Palmer purchasing a share in the patent. He next, through the services of Voyez, a discarded servant, pirated Wedgwood's seals and intaglios.

Palmer got into difficulties in 1776, and Neale (who had married his wife's sister, and was a large creditor,) went from

Neale & Palmer. London to Hanley to settle his affairs,

and the business was re-established under the title of Neale and Palmer. They subsequently, by some means, discovered

the secret of the jasper body, either through Voyez or the treachery of some workman who found the particulars relating to the body in a pocket-book Wedgwood had dropped, but the actual facts of the story are unknown. However, from

the specimens we have seen of their productions, they were formidable rivals of Wedgwood.

On some blue and white vases, like Wedgwood's jasper, and on green glazed ware in the Geological Museum. One of these is a very important vase, 18 in.

Neale & Co. high, light green, with richly-gilt female heads and festoons in full relief, of elegant form. Another very fine example of their manufacture is a large punch barrel, painted with fruit, flowers, and a trophy of musical instruments by one of the Chelsea artists, surmounted by a figure of Bacchus, and on the pedestal satyrs and children in relief, inscribed "Neale & Co." Some of the Toby Fill-pot ale jugs were made by them. A pyramidal-shaped jelly mould, in two pieces, the inner one painted with flowers, so as to show through the clear jelly, marked "Neale & Co.," is in the Baldwin Collection.

Their names are impressed on a service of cream-coloured ware, like Wedgwood's Queen's ware, in the possession of Mr. W. Meyrick; also on black Egyptian vases, with ornaments in high relief, and highly-finished medallions of Inigo

Jones, &c. They also successfully imitated his blue jasper ware, even copying the designs, as on a *jardinière* in the S. Kensington Museum. This mark is stamped on a blue mottled vase, with white and gold festoons, eagle neck handles, in imitation of Wedgwood.

Neale Maidment  
& Bailey.

Neale & Bailey.

Neale & Wilson.



HANLEY. In 1780 the firm was Neale, Maidment, & Bailey, who had a warehouse for the sale of Staffordshire ware in St. Paul's Church Yard.

In 1790 it was Neale & Bailey, subsequently Neale & Wilson.

This mark is on a jelly mould in cream-coloured earthenware, in the possession of Mr. A. H. Church, Cirencester.

**HANLEY.** About 1780, Mr. Robert Wilson, at the manufactory previously occupied by Mr. Palmer, brought to perfection that kind of pottery known as *chalk body*, of excellent quality for fineness of grain and smooth beautiful glaze, of a fine cream colour. This mark is on an earthenware plate, white ground, raised ornaments, dolphins, &c., on the border; in the centre a Gothic castle. In the S. Kensington Museum. The name is also found on copper lustre ware.



**HANLEY.** A pair of elegant earthenware *jardinières*, square, with wide mouths, leaf borders and festoons in relief, in blue, green serpent handles. The C may perhaps refer to the quality of the ware, for *chalk body*.

**HANLEY.** Mons. Voyez was a Frenchman in the employ of Josiah Wedgwood, and superintended the manufacture of his jasper ware for cameo busts, &c., and an invaluable servant, but was at length discharged for some nefarious practices. His name occurs on a jug, with rustic characters in relief, coloured; in the S. Kensington Museum.

VOYEZ

1788.

J.VOYEZ

His name is stamped on a fayence vase of good form, ornamented with leaves, in relief, masks and festoons round the drum, of cream colour, mottled brown and yellow at the top and bottom. In the Collection of the Rev. T. Staniforth.

Wedgwood, writing to Bentley (March 31, 1768), says: "I have hired a modeller for three years—the best, I am told, in London. He served his time with a silversmith, has worked several years at a China work, has been two or three

years carving in wood and marble for Mr. Adams, the famous architect; is a perfect master of the antique style in ornaments, vases, &c., &c., and works with equal facilities in clay, wax, wood, or stone.” He resided at Burslem. For some mal-practices he was imprisoned for three months in the spring of 1769. Wedgwood was even after this unwilling to lose the services of Voyez—in fact, he feared he might, by leaving, do him a serious injury by imparting his secrets to others—for W. says: “To rival us the most effectually our competitors stand most in need of some person to instruct them to compose good forms and to ornament them with tolerable propriety; Voyez can do this more effectually than all the potters in the country put together, and without much personal labour, as the ornaments may be bought or modelled by others.” However, the engagement to work for Wedgwood solely, for three years seems to have been broken, for we find him, in 1769, working for Wedgwood, Palmer of Hanley, and Neale & Co. He afterwards worked for others, and finally set up business for himself. He imitated Wedgwood’s productions, especially the black intaglio seals, and sold them as Wedgwood and Bentley’s, and even went so far as to place their names in full on the backs. Of these he sold great quantities.

J. Voyez produced some excellent vases. There is in the possession of Sir T. W. Holbourne, a lofty black basalt vase, with a finely-sculptured medallion on each side of Prometheus attacked by a vulture. At the bottom is the signature “J. Voyez sculpebat 1769.” The handles are of female terminal figures; on the square plinth is “H. Palmer, Hanley, Staffordshire.” A vase of good form, in variegated marble ware, bearing his name, is in the Collection of Mr. E. Hailstone.

HANLEY. In 1796 “James Keeling, of Hanley, in the county of Stafford, potter,” patented “a substitute for, and a preparation that will answer any purpose for which ceruse,

J. Keeling. commonly called white lead and minium, commonly called red lead or calcined lead, or any other preparation of lead of

the like nature, in and about the glazing, and enamelling all manner of cream-coloured earthenwares, commonly called Queen's ware, white earthenwares, and what are commonly called china glazed wares, and also porcelain and china wares of every description in the glazing or enamelling of which, ceruse, or white lead and minium, or red lead, or calcined lead, had theretofore been deemed necessary and used, and which is also a substitute for the said articles, in and about the making of glass and enamel of every sort or kind, and also for every purpose for which the article commonly called glass of lead was or may be used."

In the same year, 1796, "Valentine Close, of Hanley, merchant, and James Keeling, of Hanley, potter," patented "a new discovered invention and improvements in the construction, and erecting and making of ovens, kilns, and firing places, so as to make and cause a very great saving of coals and fuel in and about the firing, hardening and baking all manner of porcelain, china ware, and all manner of earthenwares."

Mr. James Keeling, in the latter part of 1828, produced, by printing, a dinner service, which was at the time much esteemed; it was ornamented with views from the illustrations of Buckingham's travels in Mesopotamia; which was followed by other manufacturers, completing services of views in Turkey, Persia, and Hindostan.

**HANLEY.** The name of Sneyd occurs on jugs, of red and other colours, in imitation of the Portland vase, of recent manufacture.

**HANLEY.** The following potters are mentioned by Shaw as carrying on extensive businesses in 1827:—Messrs. Dimmock & Co., Toft and May, T. Taylor, J. Glass.

PUBLISHED BY G. R. BOOTH  
& {<sup>Co or</sup> }  
SON?  
HANLEY STAFFORDSHIRE  
MAY 23 183 . ?  
MA

**HANLEY.** Imperfectly stamped on a red stoneware ewer, with globular body, unglazed, except on a wreath of black vine leaves on each side and star in

front, white raised beaded circles round vine wreath ; glazed inside ; height  $4\frac{1}{2}$  in. In Mr. Thos. Fisher's possession.

**LANE END.** It will be seen by Wedgwood's list of potters in Burslem in 1710-1715, that Thomas Lockett succeeded Samuel Cartlich as maker of mottled

**J. LOCKETT.** ware. This J. Lockett was probably a descendant ; his name occurs impressed on a plaque of coarse chocolate-coloured ware, with a spirited relief of a drunken Silenus on a donkey and other figures ; in the Collection of Mr. A. Weston. In 1829 the firm was J. Lockett & Sons.

**LANE END.** Messrs. William Bailey and W. Batkin were the sole patentees of lustred pottery, in which, as well as the

Bailey & Batkin. branch of enamelling, they acquired competent fortunes. Shaw speaks of them as carrying on business there in 1827. Their names occur on some lustred ware in the Mayer Collection, Liverpool.

**LANE END.** Mayer and Newbold. The name of this firm is found in red on a pair of porcelain match pots, painted with roses on blue ground, gilt leaves, green and gold borders. In Rev. T. Staniforth's Collection. Their jugs were in great repute. Doing a good business in 1823.

**LANE END,** now Longton. Harley's name occurs on a curious painted jug, with a caricature of Bonaparte and the Quaker ; about 1809 ; in Mr. Bohn's Collection. It is also on an earthenware plate, with brown transfer-printed leaves, the name impressed, in the Col.

*T. Harley Lane end.* lection of the late Mr. J. Mills ; and on an earthenware tea service with blue and gold border, the name stamped in the

**HARLEY.** ware, in Mr. E. Norman's Collection.

LANE END, now Longton. Benjamin Plant, potter. His name occurs on a jug in the form of a lioness passant ; regardant, one foot raised, resting on a globe, 12 in. high ; white glaze like the basket ware, made about 1780. In the possession of Mr. Jno. Plant, of Salford. Mr. Hailstone has a pair of lions inscribed “ Benjamin Plant, Lane End.”

*B Plant  
Lane End.*

LANE END. About 1756, Messrs. R. Bankes & John Turner were manufacturers of white stoneware at Stoke, on the spot, part of the premises of Josiah Spode. They dissolved partnership, and Mr. Turner removed to Lane End in 1762, where he manufactured every kind of pottery then in demand, and also introduced some other kinds not previously known. About 1780 he discovered a vein of fine clay on the land at Green Dock, now the property of Mr. Ephraim Hobson, of Hanley. From this he obtained his materials for his beautiful and excellent *stoneware pottery*, of a cane colour, which he formed into jugs with ornamental designs, and the most tasteful articles of domestic use. Some wine coolers, tureens, butter coolers ; others represent different kinds of pastry, and are well calculated to deceive the eye at a short distance. Mr. Turner was deputed with Wedgwood to oppose the extension of Champion’s patent in 1775. They both visited Cornwall. The result was that Wedgwood and Turner became joint lessees of some clay mines at St. Austell and Redruth ; and although unsuccessful in their opposition to the renewal of Champion’s patent, they succeeded so far as to secure him a sole right to the use of Cornish clay only in *transparent* ware, leaving it open to the other manufacturers

to employ it in opaque pottery and glazes

TURNER. of every kind. Mr. Turner died in 1786.

His ware is the most successful imitation of Wedgwood’s jasper, and only second to his in excellence. The black Egyptian, as plinths for the jasper vases, &c., will bear the polish of the lapidary’s wheel.

His sons, William and John Turner, succeeded him, and continued successfully all the various sorts of pottery for which their father was celebrated, and they also employed gilding; their jasper and black Egyptian were second to none but Wedgwood's. Mr. John Hancock was for some time prior to 1800 employed by them, and introduced the method of gilding with burnished gold. On January 9, 1800, "William Turner and John Turner, of Lane End, in the parish of Stoke-upon-Trent, in the county of Stafford, potters," patented "a new method or methods of manufacturing porcelain and earthenware, by the introduction of a material not heretofore used in the manufacturing of those articles." The material is known in Staffordshire by the names "Tabberner's Mine Rock," "Little Mine Rock," and "New Rock." It is generally used as follows: ground, washed, dried in a potter's kiln, commonly called a slip-kiln, afterwards mixed with a certain proportion of growan or Cornish stone, "previously calcined, levigated, and dried;" a small quantity of flint similarly prepared is also added, but in different proportions, according to the nature of the ware and the heat required in burning it. This was called *patent stone*, but differing from the *ironstone* china. Their principal modeller was Mr. John Luckock. In consequence of great losses, occasioned by the French Revolution, they were compelled to give up their works in the year 1803.

LANE END. There were several other potters of more or less note established at this place; among these may be named (as living in the present century) John Bill, earthenware manufacturer, who died in 1836; Benjamin Singleton Brough, china maker; J. Hulme & Sons; Sampson Bridgwood; Goodwin & Orton; Martin and Cope; A. Shaw; J. Shaw; T. & J. Carey.

LANE END. Simeon Shaw informs us that about 1795 a new kind of pottery, a *dry* body, or without glaze or smear, was introduced into the market by Messrs. Cheatham and Wooley of Lane End. It is to the white pottery what jasper is to the

coloured. Not being affected by change of temperature, but very fine in grain, durable in quality, and of a most beautiful and delicate whiteness, it received the name it still bears, of *pearl*, from Mr. J. Spode, at that time resident in London. It is used like jasper for the finest description of ornaments, and is in general estimation. The words are usually stamped.

### LONGPORT.

Davenport  
LONGPORT.

LONGPORT. These extensive works were established in 1793 by Mr. John Davenport, for the manufacture of pottery. These two marks are on his earliest productions, stamped in red.



LONGPORT. A later mark, impressed without colour. The word LONGPORT was also occasionally used above the anchor. The name is frequently printed in small Roman letters.

LONGPORT. This mark was used after 1805 for ironstone china, which was then very much improved. These works are still carried on by the same family, under the names of John Davenport & Sons—making fine porcelain and glass.

LONGPORT. The manufacturers noticed by Shaw in 1829 were, in addition to those just mentioned, Messrs. Williamson and Spencer Rogers.

STOKE-UPON-TRENT. Minton's, established in 1791 by Mr. Thomas Minton, in partnership with Messrs. Pownall and Poulson. Mr. T. Minton was ap-

MINTON. prenticed to Turner, of Caughley, as an engraver there. His productions were of the plain useful kind, which commanded a ready market. He made porcelain very much in the Worcester style, and realized a handsome fortune. He died in 1836, *etatis* 70,

when he was succeeded by his second son, Mr. Herbert Minton, who attained great celebrity as a potter; he revived the manufacture of encaustic tiles, and brought the art generally to great perfection. He died in 1861, and was succeeded by Michael Dainty Hollins and Colin Minton Campbell. The name, indented on the ware, is generally adopted both for china and earthenware.



STOKE. An early mark of Thomas Minton, of Stoke, it occurs on porcelain services and dishes, painted with flowers, birds, &c., in colours, gold borders. There are several specimens in the Collection of the Rev. T. Staniforth.



STOKE. Another mark of Minton, here given to show, by the number, that the mark is to be read this way up, for some have supposed it to be W, and not M. It occurs on two highly-decorative bowls, profusely gilt, with scrolls on dark blue ground, and medallions of flowers, like Chamberlain's, of Worcester.

B B  
New Stone

Felspar China.



Minton & Boyle,  
1837.

This mark, indented, indicates the material of which the best earthenware was made, but now the name is also added.

Another mark, on porcelain, improved by the addition of felspar.

The ermine mark, indented, or painted in gold and colours, has, within a few years, been used on porcelain.

STOKE. These names occur on the model of a hunting-horn in the Mayer Museum, Liverpool.

SWADLINCOTE. Burton-on-Trent. This mark occurs on a bottle in the form of a man, bright yellow glaze, and well

SHARPE,  
MANUFACTURER,  
SWADLINCOTE.

modelled; on the back is SOUTER JOHNNY, and on the front, "The Souter told his queerest stories."—*Burns*. In Mr. Hawkins, of Grantham's, Collection. Sharpe was an exhibitor at the International Exhibition of 1851.

## SPODE.

STOKE-UPON-TRENT. The first Josiah Spode entered this manufactory about 1770. He was an apprentice of Mr.

Whieldon, of Fenton, in 1749; in his account book, quoted by Mr. Jewitt (*Art Journal*, May, 1864), are the following entries referring to him:—

1749, April 9. Hired Siah Spode, to give him from this time to Martelmas next 2s. 3d., or 2s. 6d. if he deserves it; 2nd year 2s. 9d.; 3rd year 3s. 3d.; paid full earnest 1s.

This hiring was per week. Another entry, 1752, Feb. 22:—

Hired Josiah Spoad for next Martelmas, per week, 7s.; I am to give him earnest 5s.; paid in part 5s.

1754, Feb. 25. Hired Siah Spode, per week, 7s. 6d.; earnest £1. 11s. 9d.; paid in part 16s.

Mr. Spode took these works of Messrs. Banks and Turner. About 1784 he introduced the blue printed into Stoke, of the old willow pattern, and made cream ware, &c. He also made jasper ware. His name is stamped on a jasper incense or scent vase, with amorini on the sides and bands of flowers round in white relief on blue, white lizard handles. In Mr. T. Fisher's possession.

He died in August, 1797, *ætatis* 64, and was succeeded by his son Josiah; about 1800 he commenced the manufacture of

porcelain, and introduced bones into the paste, as well as felspar. This porcelain had a very extensive sale, and to meet the taste of the day, much of it was profusely gilt and painted with flowers. In

the year 1805 he also made a sort of fine ware, called opaque porcelain, which was sold to a great extent throughout England and on the Continent. Spode and other manufacturers inundated France with this description of ware under the

## SPODE.

Felspar Porcelain.

name of ironstone china, which almost entirely superseded their fayence, being so much more durable, and inflicted great injury upon the trade of the French potters, many of whom were compelled to abandon the manufacture. The Prince of Wales visited the works in 1806, and Mr. Spode was appointed potter to his Royal Highness. The second Josiah Spode died in 1827, and his cousin, Josiah Spode the third, died a few years after.

SPODE, SON,  
& COPELAND.

Copeland, late  
Spode.

C and G  
New Blanche.

C and G  
Saxon Blue.

For some time the firm was Josiah Spode, William Spode, and William Copeland.

In 1833 the works were purchased by William Taylor Copeland, only son of the above, the late Alderman of London.

STOKE. Messrs. Copeland and Garrett were partners in 1843. Their mark is C and G, sometimes accompanied by a crown and a wreath. The other marks indicate some improvements in the manufacture of their ware. Their names are sometimes stamped in a circle within branches, surmounted by a crown.

STOKE. The mark of Messrs. Copeland on modern china dinner and tea services. This is still one of the most important china manufactories in the kingdom. The best artists and modellers are employed, and the products equal in every respect those of the Sèvres factory; their jewelled ware is exceedingly beautiful.\*



\* Mr. Marryat, speaking of English pottery, directs attention to the ceiling of the new reading room now in course of construction at the Imperial Library at Paris:—"That the ceiling of the domes was intended to be composed of earthenware slabs was part of the primary design, and Continental Europe was explored in vain for potters willing to undertake so colossal a task. At length Messrs. Copeland expressed their willingness to grapple with the difficulty. There are nine cupolas, lined with painted slabs, *all on the curve*, and each cupola contains 4,000 slabs. These 36,000 tiles have been fitted with a dexterity and faultlessness of finish which is only to be attained in English workmanship. The artistic decoration of the slabs is on a par with the excellence of the pottery, and the effect of the whole is wonderfully light and airy."

**STOKE.** At Cliff Bank is the manufactory of Mr. Thomas Mayer, formerly occupied by Mr. Daniel Bird, who first ascertained the exact quantity of flint required

**T. Mayer.** by the several kinds of clay to prevent the pottery cracking in the oven, for

which he was first called the *flint potter*. Shaw writes, “We shall just notice here that Mr. T. Mayer (1829) has succeeded in a *chef d'œuvre* of the art of pottery, by many considered as the best specimen of solid earthenware hitherto produced. It is a table of truly elegant workmanship, 32 inches in diameter, on a pedestal, painted with subjects from national history.” This table is now, we believe, preserved in the Mayer Museum.

**STOKE.** Mr. Henry Daniel, the enameller, commenced the manufacture of fine porcelain at Stoke; and in 1826 the stone china at Shelton; the shapes and patterns being of the improved kind, so much approved by the public. But, says Shaw, in addition to the various methods of enamelling then practised, he introduced the practice of *laying grounds*, of

different colours, and ornamenting them

**H. & R. Daniel.** with gilding, both burnished and embossed, or *frosted* work as applied to plate. The porcelain fabricated at the manufactory of Messrs. H. and R. Daniel will bear a comparison for excellence with that of any other manufacturer. In 1827 they completed for the Earl of Shrewsbury different services of porcelain of the most costly kind ever made in the district, and probably the largest order ever received at that time. It is still successfully carried on by the same family.

The other manufacturers noted by Shaw in 1829 at Stoke were W. Adams, Z. Boyle & Son, and Messrs. Ward & Forrester.

**TUNSTALL.** Enoch Booth had a pottery here, established about 1750. He made great improvements in the manufacture of pottery, by carefully levigating and uniting the clays of the neighbourhood with those of Devon and Dorset, and introducing certain proportions of flint and white lead. His name is on a large dish, dated 1757, in the Geological Museum. Enoch Booth first introduced that most important

improvement, the *fluid glaze*. Anthony Enoch Booth. Keeling, son-in-law of Enoch Booth, succeeded him in the business, which he carried on successfully for many years. In 1777 he joined the New Hall Company, under Champion's patent, which was worked at his premises until the retirement from the concern, when it was removed to New Hall, Shelton. Shaw says he was succeeded by Mr. Goodenough at Tunstall.

TUNSTALL. William Adams. Established about 1780. He was a favourite pupil of Wedgwood, and while with him executed some of his finest pieces in the jasper ware. He subsequently went into business on his own account, and produced much of this beautiful ware, modelled with great care, and successfully carried on a great trade, for the knowledge of the mixture of requisite clays by the introduction of sulphate of barytes was very generally W. ADAMS & SON. known for some time previous to Wedgwood's death. He died about 1804 or 1807 in the prime of life, leaving an only son Benjamin, who was associated with him in business under the firm of W. Adams and Son. Ward says William Adams erected some works in 1789, named Botany Bay (p. 103), but at page 102 he speaks also of Joseph Heath and Co. of Botany Bay.

TUNSTALL. A manufactory was built at New Field about 1763 by Smith Child, Esq. The name impressed, is on a

QUEEN'S WARE SOUP PLATE, OCTAGONAL, WITH CHILD. EMBOSSED BAND ROUND THE RIM; IN MR. T. FISHER'S POSSESSION. It was subsequently carried on by Mr. J. H. Clive, one of the earliest and most successful introducers of ornamental engraving into the blue printing department of pottery. The manufactory was occupied in 1829 by Joseph Heath and Co.

TUNSTALL. There was also a manufactory early in this century carried on by James Beech and Abraham Lownds.

HOT-LANE. Established about the end of the last century by John or Joseph Warburton. In Wedgwood's list, made

WARBURTON. in 1710, it is mentioned as doing an extensive business. Jacob Warburton, born in 1740, succeeded his father and brothers. Here the first cream-coloured pottery was made on the improvement of Mr. Enoch Booth's fluid glaze. Jacob Warburton was in 1777 associated with the New Hall china works, on their purchase of Champion's patent; he died in 1826. His name occurs impressed on a pair of two-handled cruciform vases, of elegant form, white with bands of black, pencilled with gold; in Lord Cadogan's Collection.

LITTLE FENTON. Mr. Whieldon had a pottery here in 1740. He made agate knife handles, toys, chimney ornaments,

black glazed tea and coffee pots, tortoise-

WHIELDON. shell and melon plates, &c. Wedgwood was in partnership with him until 1759.

Mr. Aaron Wood was his apprentice, and made models of his wares, such as pickle leaves, crabstock handles, cabbage-leaf spouts for tea pots, &c. Messrs. Josiah Spode, Robert Garner, J. Barker, and William Greatbach were also his apprentices. Mr. Whieldon acquired a large fortune; he died in 1798, at a very old age.

FENTON. Mr. William Greatbach, an apprentice to Mr. Whieldon, was a man of great ability, and an excellent modeller. He commenced business at Fenton, on what is now a portion of the extensive establishment of Messrs. Bourne, Baker and Bourne, where he produced numerous articles of improved kinds and patterns; and, according to Shaw, he for some time had a most rapid sale of tea pots, on which was printed in black, by Thomas Radford, the history of the Prodigal Son. But heavy losses at length ruined him. Mr. Wedgwood, aware of the talents of his former servant (while in partnership with Whieldon), engaged him for life at the very high wages of five shillings per diem, whether at work or play, and a house rent free, which sum was regularly paid him to the time of his death.

FENTON. The manufactory of Felix Pratt was on the site

where Mr. T. Heath made *dipped* pottery. There are also two extensive manufactories and a mill of Messrs. Bourne, Baker and Bourne, whose productions are in estimation in both the home and foreign markets. One of these is on the site of that formerly the property of Mr. T. Bacchus.

**COBRIDGE.** Ralph Daniel, a potter, about 1743, during a visit to France ascertained that the moulds used in the porcelain works, were formed by mixing calcined gypsum, reduced to powder (plaster of Paris), with water, and poured in a liquid stated on the types or models, and allowed to dry.

**R. DANIEL.**



**COBRIDGE.** J. and R. Clews, manufacturers of pale cream-coloured ware. The mark stamped on a piece in the possession of Mr. C. B. Carruthers.

**COBRIDGE.** According to Shaw, the other manufactories in 1829 were those of Messrs. R. Stevenson, S. Alcock, N. Dillon, Mansfield and Hackney, and S. Godwin.

**LANE DELPH.** Mr. Thomas Heath in 1710 made a good kind of pottery by mixing with his other clays a species obtained from the coal mines; his pottery is of a durable kind, not easily affected by change or excess of temperature. Shaw says his three daughters were married to persons, who afterwards became celebrated potters:—Mr. Neale of London, Mr. Palmer of Hanley, and Mr. Pratt of Fenton, one of whose descendants now occupies the premises since erected on the site of Mr. Heath's manufactory. Shaw describes a plate, one of the earliest attempts at *white ware* and *blue painting* upon the face. The effect is pleasing, although the outline is very rude. In the landscape: mere lines or strokes form the edifice, the clouds seemed formed by the finger's end and a soft rag or sponge, with a very tall thin woman, and a low stout man in the costume of the time.

**LANE DELPH.** Here (says Simeon Shaw), in 1750, William Edwards made very good coloured earthenware. Two plates of his manufacture, are in the possession of Mr. Geo. Forrester

of Lane End; they are about 12 inches in diameter, with basket-work border, painted with a melon, harp, apple, pear and two cherries, of lead glaze, quite green; the centre has manganese to give it a brownish cast; the green has been partially washed off, so as to appear white and green alternately, and there is no glaze on the under surface.

Mr. Phillips was also a very eminent manufacturer at Lane Delph. A fine cream-coloured inkstand, made by him in 1760, is in Mr. Forrester's possession; its ornamental work is very elegant, and it evinces much excellence of material.

W. Matthews of Lane Delph made excellent mottled and clouded pottery; his drinking mugs are well handled and finely rolled, but without *spout* or *snip*, as in similarly shaped vessels of the present day.

**LANE DELPH.** Shaw, writing in 1826, says, "at the southern extremity is the house and factory of the late Mr. Myatt; he was one of the first persons who received the Wesleyan Methodist preachers, and in whose parlour the late Rev. J. Wesley stood, while from the window he preached to a vast congregation only a few months prior to his decease. The name of Myatt is on a red earthenware tea pot of engine-turned ornament, like those of Wedgwood."

## MYATT

**LANE DELPH.** Other manufacturers mentioned by Shaw in 1829, are Thomas Carey; S. Ginders; J. Pratt; C. Bourne; and Messrs. Elkins, Knight, and Bridgwood.

**LANE DELPH.** A manufactory was established in the early part of the present century by Miles Mason, several early pieces have his name alone on the ware. The ironstone china was brought to perfection by Charles James Mason, by whom it was patented in 1813, at which time he probably went into partnership,\* the firm being "G. Miles Mason and Charles James Mason." About the year 1851 the patent for ironstone

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\* Charles James Mason, of Lane Delph, Staffordshire, near Newcastle-under-Lyne. A process for the improvement of the manufacture of English porcelain. This consists in using the scoria or slag of ironstone, pounded and ground in water, in certain proportions with flint, Cornwall stone and clay, and blue oxide of cobalt.

china, together with all the moulds, implements, and good-will of the business, were sold to Mr. Francis Morley, who having succeeded to the old-established firm of Hicks, Meigh, and Johnson, of Shelton, it was removed thither, and the style was Ridgway, Morley, Wear, and Co.

**LANE DELPH.** Mr. Marryat has two Mason's very fine vases, richly printed and gilt, like Iron Stone China porcelain. There are also jugs made here, of coarser description, for domestic use.

**LANE DELPH**, now Middle Fenton, near Staffordshire. Miles Mason produced some very good porcelain, usually printed in blue, with Chinese designs of landscapes and figures, gilt line borders. This mark in blue is on a tea service, in the possession of John J. Bagshawe, Esq., Sheffield. The willow pattern and many other varieties of china were also produced here. The annexed mark is on part of a china service, with a bastard willow pattern, in the possession of Mr. Pittman.

MASON'S  
CAMBRIAN ARGIL.

ROGERS.

♂  
ROGERS



**LANE DELPH.** Mason's Cambrian Argil, a clay probably brought from Wales. It occurs on earthenware vessels and dinner services, with blue Chinese designs like the willow pattern.

**STAFFORDSHIRE.** This name is stamped on inferior imitations of Wedgwood. A fayence plate painted with roses, bearing his name, is in Mr. Baldwin's Collection.

**STAFFORDSHIRE.** This mark (which is the character for iron) is found in blue on iron stone china, or opaque hard ware so called; it is on some blue printed stone ware, the name stamped in the clay. It is found also on that of other manufacturers.

**P & FW.**

STAFFORDSHIRE. This mark impressed on a white oviform vase of two handles, with figures in oval medallions, and festoons in relief, like Wedgwood.

**FREELING & C<sup>o</sup>** STAFFORDSHIRE. This name occurs on fine cream-coloured ware, with raised oak-leaves.

**NEELD.**

STAFFORDSHIRE. The name stamped on ware in imitation of Wedgwood.

**Marshall & Co.**

STAFFORDSHIRE. On a piece of fayence in the Mayer Museum, Liverpool, but no particulars are known.

**Riley's  
Semi-China.**

STAFFORDSHIRE. Riley's semi-china, within a belt and buckle, is on early blue printed ware of the willow pattern.

STAFFORDSHIRE. Ducote (Pierre Auguste) lived in St. Martin's-lane, London. In June, 1839, and in November of the same year, he took out two patents for "improvements in printing china, porcelain, earthenware, &c. In relation to china the invention consists in employing the impression from lithographic stones; instead of using ink employing lithographic varnish or boiled oil, &c., and with a composition pressing on to the surface of the stones, impressions are obtained upon it, which are transferred on to the surfaces of the glazed ware, and are dusted over with the colour powder."

**INDIAN  
DUCOTE'S  
Patent  
Lithographic  
Printing  
STONE WARE.**

This ware was probably manufactured in Staffordshire, but we do not know the precise locality.

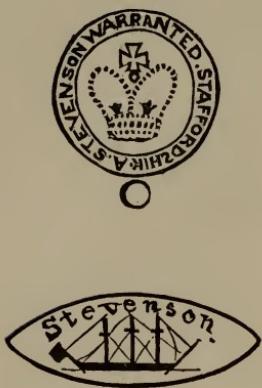
**G. Harrison.**

STAFFORDSHIRE. The name impressed on a blue painted dish, openwork border.

**LAKIN & POOLE.** STAFFORDSHIRE. This mark impressed on a black vase, like Wedgwood's Egyptian, of sharp and good work, with raised

groups and basket work. They made groups, one of which is the "Assassination of Marat by Charlotte Cordé" (*sic*).

STAFFORDSHIRE. A. Stevenson. The mark stamped in the clay. On a fayence plate, raised scroll border, painted in the centre with a man riding on a velocipede, inscribed "Velocipede or Accelerator," and beneath "Going to Brighton at the rate of ten miles an hour." In Mr. Baldwin's Collection.



T H & O  
STAFFORDSHIRE? Manufacturers unknown. The letters stamped in the clay on a Queen's ware crocus vase, well painted with views of mountainous scenery, yellow borders, scroll handles, and festoons of flowers at top. In Dr. Diamond's Collection.

Birch

STAFFORDSHIRE. The name stamped on a black Egyptian ware milk-pot, with figures in relief from Wedgwood's designs. In Rev. T. Staniforth's Collection.

SHORTHOSE.

STAFFORDSHIRE. The name of Short-hose is found stamped on cream-coloured ware, pierced wicker-pattern baskets, &c.

Shorthose.

The mark impressed, on a small black Egyptian sugar vase, beehive shaped, with lions' heads handles. In Mr. T. Fisher's possession.

SHORTHOSE & Co.

This is on an earthenware vase, urn shaped, printed with a female figure in a medallion holding an urn and flowers. It was discontinued about 1823. In the possession of Mr. John J. Bagshawe.

## EASTWOOD.

STAFFORDSHIRE. Eastwood was one of the many imitators of the beautiful productions of Wedgwood. This mark impressed, is on a match pot of yellow clay, ornamented with blue raised leaves and figures.



STAFFORDSHIRE (?) On an earthenware jug, in the form of a man's head, with helmet, covered with drab glaze ; the mark impressed. In Lord Cadogan's Collection.



STAFFORDSHIRE. On a set of four coloured earthenware figures of the Evangelists holding books, with emblems at their feet ; of coarse work. The mark impressed.

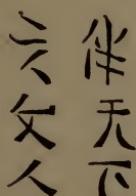


STAFFORDSHIRE. The annexed curious mark occurs on an English porcelain cup and saucer, painted with blue grapes, scrolls, &c. In the Burn Collection.

The mark consists of the Staffordshire knot. In the three spaces are the letters G.F.B. and below the word RUBELLA. The mark is altogether new to us, and at present we are unable to furnish any particulars either of the manufactory or its proprietors. From the well-known knot, it appears to belong to Staffordshire.



Uncertain. The mark impressed on a chocolate tea-pot with twisted reed handle, similar to Wedgwood ware. In the possession of Mr. T. Hughes, Chester.



Uncertain. This mark impressed on a chocolate coloured tea-pot, similar to the foregoing. In the possession of the same gentleman.



IEB

R. M. W. &amp; CO



Uncertain. On a white china tea-pot painted in white, blue, and gold. In possession of the same.

The letters I.E.B. stamped in the paste of an old Queen's ware dessert dish, of superior ware and decoration. In Dr. Diamond's Collection.

Uncertain. This is a transfer mark in blue on some specimens of fayence in the Mayer Museum, Liverpool.

Uncertain. On an early English fayence cup, white ground, painted with blue bells and hearts-ease in blue. In the S. Kensington Museum.

Uncertain. This mark is on an early English plate with blue Chinese decorations.

LOWESBY, Leicestershire. Established by Sir Francis Fowkes *circa* 1835. This mark, sometimes without the fleur-de-lis, is stamped on red terra cotta, with black enamelled ornaments in imitation of Wedgwood.

## LIVERPOOL.

Some early fayence punch bowls of the first half of the XVIIIth Century are attributed to Liverpool; they are generally painted in blue *camaieu*, with ships and inscriptions. There is a very large bowl, capable of holding at least two gallons, in the Geological Museum, and another bowl, coarsely painted in blue, with medallions of flowers, is inscribed "Parliament bowl, free without excise, 1736," alluding to the taking off the duty by "Walpole's bill." Another bowl, of the same description of ware, in the Geological Museum, praises the

fine tin of Luxillion in Cornwall for making the opaque white tin glaze which *glider'd* its surface, which the owner of the mine thus immortalizes in verse :

John Udy of Luxillion, his tin was so fine, it gliderd this punch bowl, and made it to shine.	Pray fill it with punch, let the tinners fill round, they never will budge till the bottom they sound. 1731.
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The beer mugs were frequently printed with rhymes suitable for landlords, and quaint devices. Here are some examples :

More	Beer	Score	Clerk
for	my	the	his
do	trust	pay	sent
I	I	must	has
shall	if	you	maltster
what	for	and	the

These lines are read from bottom to top beginning at the right-hand lower corner.

On another we have

#### THE LANDLORD'S CAUTION.

Customers came, and I did trust 'em,  
So I lost my money and my custom ;  
And to lose both it grieves me sore,  
So I'm resolved to trust no more.  
Chalk's usefull, but say what you will,  
Chalk never paid a maltster's bill :  
I'll strive to keep a decent tap,  
For ready money, but no strap.

These two specimens are in the Loraine Baldwin Collection.

LIVERPOOL. Mr. Richard Chaffers was the principal manufacturer of Liverpool; he was born in Mersey Street in 1731, one year only after the birth of Richard Chaffers his contemporary, Josiah Wedgwood; his father was an eminent shipwright. 1769. Mr. Chaffers served his apprenticeship with Alderman Shaw. About 1752 he established a bank for the manufacture of pottery, and made blue and white earthenware, which was exported to our American Colonies,

now the United States. Shortly after, hearing the report of the great improvements made by Wedgwood in the body of the ware, and finding him a formidable rival in the art of which he was then at the head, Mr. Chaffers was induced to aim at making a higher class of ware than had ever yet been produced. His endeavours were now turned to the production of china, the manufacture of which required an ingredient called soapstone, of which he could not procure a supply.

Mr. Podmore had been in the service of Mr. Wedgwood, but left it from a wish to establish himself as a manufacturer in America. On coming to Liverpool to embark for that country, he called upon Mr. Chaffers as the leading man in the trade. They entered into a long conversation, in the course of which Podmore exhibited so much intelligence and practical knowledge, that Mr. Chaffers, by a most liberal offer, induced him to forego his American project, and enter into his service.

Mr. Chaffers' object now was to come into the field with Staffordshire. He therefore determined to set out for Cornwall upon the forlorn hope of discovering a vein of soaprock. The operations would be most expensive and laborious, somewhat akin to the process of boring for coal in our country. But where was he to begin—on whose estate was it to be found? what description of men was he to employ? He was in the prime of manhood, of untiring energy, of fine address, and, what was then necessary, an excellent horseman. He obtained letters of introduction from the Earl of Derby, Lord Strange, his eldest son, and other men of consequence in the county, and some of the leading landowners in Cornwall, then attending their duties in Parliament.

In those days there were no mail coaches and railways to aid the weary traveller. A stout horse was the only means of conveyance for a man of the higher class. Imagine Mr. Chaffers, having taken leave of his wife and numerous family and friends, mounted with a pair of saddle-bags under him, containing a supply of linen, &c., a thousand guineas, the first instalment, to pay the wages of the miners, a brace of pistols

in his holsters, pursuing his journey to London. He had made considerable progress in practical geology, though the science was then but little cultivated. Having, during his stay in London, obtained permission to bore for soaprock from more than one of the principal proprietors of mountain land he judged most likely to yield it, he proceeded to Cornwall and commenced operations. His first efforts were not successful. He moved to another quarter, with no better result: in a word, he expended large sums of money without finding the wished-for vein. Somewhat disheartened, but not subdued, he determined to return home, where his presence was much wanted. He did not, however, intend to abandon, but only suspend, his operations. He accordingly assembled all the miners in his employ, and announced to them, to their great regret, his determination. Previously to his departure he scrupulously paid every man his wages. One of them was missing; he was told the man in question was gone up the mountain to try another place. He then left that man's wages in the hands of the "captain of the gang," and mounting his horse with a heavy heart, took leave of the men, to whom his animated and conciliatory manners had greatly endeared him.

The road to the nearest town was precipitous and rugged. A traveller on horseback made so little progress that a mountaineer on foot, by taking a short cut over the rocky crags, could easily come within ear-shot of him. After journeying for some time he thought he heard a faint cry in the distance; he dismounted, and ascending a hill, plainly saw the signal of discovery flying from a lofty peak. It appeared that the man who had separated from his fellow miners, and pursued his researches alone, had discovered a vein; and on coming back to head quarters and finding Mr. Chaffers had left them, he hoisted the pre-concerted signal, and pursued him across the mountain with the pleasing intelligence, shouting, at times, to attract the somewhat dispirited traveller's attention.

Mr. Chaffers immediately returned, took the whole gang into permanent employment, and obtained an ample supply of

the long sought for clay, which was conveyed to the nearest port, and shipped thence to Liverpool. On its arrival, the vessel entered with its precious freight into the old Dock, dressed in colours, amidst the cheers of the assembled spectators.

During his absence, Mr. Chaffers had regularly corresponded with his wife; but on his arrival in London, on his return homewards, the continued fatigue he had endured, together with anxiety of mind, brought on a dangerous fever, under which he laboured for several weeks. He was unknown at the inn where he stayed; but the landlord seeing that his guest—a very handsome man—had the dress and demeanour of a gentleman, called in an eminent physician, who sedulously and skilfully attended his patient. The doctor examined his saddle-bags, and, having ascertained his name and address from the letters and papers therein, communicated to his anxious wife all the particulars of his illness, and concluded with the consoling intelligence, that “he could that day pronounce him out of danger.” As soon as he could travel he delighted his family and friends with his presence in Liverpool. No sooner had Mr. Chaffers arrived at home than he set to work with his new materials, and soon produced articles that gained him much reputation, as was frankly acknowledged by the great Wedgwood, to whom he presented a tea set of his chinaware, and who, on looking at one of the cups, admiring the body, and examining the colours used in decoration, exclaimed: “This puts an end to the battle. Mr. Chaffers beats us all in his colours, and with his knowledge he can make colours for two guineas which I cannot produce so good for five!”

But of how short duration was this distinguished progress. The sad tale of the sudden death of this eminent citizen remains to be told. Podmore, his favourite foreman, was seized, some years after the events narrated, with a malignant fever, without hope of recovery. The unfortunate sufferer sent a message declaring “his wish to see his dear master once more before their final separation.” Mr. Chaffers, a man of full and

sanguine habit, most imprudently complied, and shortly after took the fever, to which he fell a victim. He was interred in the old churchyard of St. Nicholas, near the grave of his faithful servant. It is said that when Mr. Wedgwood heard of his sudden death, like a generous competitor, he exhibited sincere regret, and acknowledged that he must ultimately have yielded the palm to his rival in certain branches, from his superiority as a chemist, his profound knowledge of the art of compounding colours, and their more economical preparation. This unfortunate event, by taking away both master and principal assistant, put an end to the prosecution of the trade, and was the commencement of the breaking up of that branch of the art which Mr. Chaffers had mainly brought to such a high state of perfection. A great number of the potters ultimately emigrated to America, whilst many of the best hands transferred themselves to the service of Mr. Wedgwood, or were hired by other Staffordshire manufacturers. There is a portrait of Mr. Chaffers, by Chubbard, of Liverpool, in Mr. Mayer's possession.

Of the specimens produced by this eminent potter there are several in Mr. Mayer's Collection of English pottery, one of which is a pepper box, of the hour-glass shape, painted in blue enamel colour with a chequered border at top and bottom, and the name, "Richard Chaffers, 1769," round

the waist of it. So well known was his ware in the American Colonies, that it was a common saying of a person who was angry that "He's as hot as Dick's pepper box," alluding to those made by Mr. Chaffers, who exported a very large quantity of his manufacture to the then English Colonies.

Another piece is a tea cup, painted with a figure and landscape, after the style of India china, which, for cleverness of manipulation in the throwing, the almost egg-shell thinness of its sides, the compact solid body, with the smoothness of the glaze, and the deep richness of the brilliant colours,



may be compared, without any fear of disparagement, with the large punch bowl of Oriental make that he kept as a pattern for his workmen to copy from. It was preserved in his family until recently presented to Mr. Mayer, along with the pepper box and tea cup, by his grandson, John Rosson, Esq., of Moor Hall, near Ormskirk, whose mother was the daughter of Mr. Chaffers, and who related many of the particulars of his career. Other pieces in the same collection are : a tea pot, tea caddy, and a cream jug, painted with figures and landscapes, after the Chinese style; also a large punch bowl, painted with flowers and festoons, presented by Miss Mather, of Mount Pleasant ; also a quart jug, having a portrait of Frederick the Great, King of Prussia, on each side of which are trophies of war; in the inside are painted a war trophy and sprigs of flowers, and at the bottom is the Prussian Eagle. This was given by Charles Chandos Pole, Esq., a descendant of one of the early Liverpool families, whose grandfather was the member of Parliament to whom the letter was addressed in favour of Messrs. Sadler and Green, the inventors of printing on pottery.\*

The foregoing interesting notice is taken from the *History of the Art of Pottery in Liverpool*, by Joseph Mayer, F.S.A., Liverpool, 1855.

In Mr. Mayer's account of Mr. Chaffers we have unfortunately no dates, and the only direct evidence is the pepper-box bearing date 1769, which seems to show he was then alive.

Through the kindness of R. Assheton Cross, Esq., M.P., we are enabled to give the date of his operations in Cornwall. He has favoured us with the perusal of a bundle of letters from one Gauregan Teppit, a miner, addressed to Mr. Richard

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\* In the *Liverpool Advertiser* for 10th December, 1756, we find : "Chaffers and Co. China Manufactory.—The porcelain, or chinaware, made by Messrs. Richard Chaffers and Co., is sold now here in the town; but at their manufactory on Shaw's-brow, considerable abatement is made for exportation, and to all wholesale dealers. N.B. All the ware is proved with boiling water before it is exposed for sale."

In the same paper we read that on the evening of March, 7, 1782, at 10 o'clock, a fire was discovered at the China Works on Shaw's-brow, but was happily prevented from spreading further than a part of the building.

Chaffers in Liverpool, by whom he was engaged to draw soap-rock at Mullion in Cornwall, on some land which he had leased for the purpose. These letters range over a period of ten years from July 1756 to January 1766. It was therefore about 1755 that the expedition to Cornwall just described was undertaken.

These letters show that in 1756 he was procuring soap-rock from Mullion in large quantities, for making his porcelain at Liverpool, which was some time before Cookworthy had commenced his experiments in the composition of *Hard Paste* porcelain. Borlase informs us that in 1758 Mr. Cookworthy of Plymouth had made experiments on the Breage china stone, and that it had been found useful in the making of porcelain; and we have no other correct data until his patent in 1768 ten years afterwards. Lord Camelford says, "The porcelain manufactory at Plymouth was attempted to be established, and was undertaken by Mr. Cookworthy, upon a friend of his having discovered on an estate of mine in the parish of St. Stephens a certain white saponaceous clay, and close by it, a species of granite or moor-stone, white with greenish spots, which he immediately perceived to be the two materials described by Père D'Entrecolles as the constituent parts of Chinese porcelain, the one giving whiteness and body to the paste, the other vitrification and transparency." These materials are described in his patent of 1768 as the kaolin or china clay or soap-rock, which was infusible, and the growan or moor-stone or decomposed granite which was fusible; and the patent was for the combination of these two ingredients, the latter constituting what is called hard paste, previous to which fine white sand or calcined flints had been used as a substitute for the *petuntse* or growan. The china clay or soap-rock had been used as we find, thirteen years previously by Mr. Chaffers.

Extracts from the letters of Gauregan Teppit, of Mullion, Cornwall, to Mr. Richard Chaffers at Liverpool:

1756. 9th July. He speaks of Mr. Chaffers having recently left, and he hopes the drawing would answer the charges, he had set some men to work, and paid their wages, and was in good order for raising the clay, and had obtained two tuns or thereabouts.

1756. 2nd Oct. He will send about ten tons of clay, but was afraid of a disturbance between the Lords of the land when he weighed it off; his "charges out at this present was not much up nor down of thirteen pounds." He sends his compliments to Mr. Padmoor.
1756. 22nd Nov. Tippet says he had "sent to Hail eight tuns and fourteen hundred of sopey rock," he had put it into casks with directions upon each sort. During 1757 and 1758 they were still raising soap-rock in the summer months and shipping it to Liverpool.
1759. Aug. 26th. "We are going on well with the sopey rock, and have placed tackle over the plate, and have a verey good prospick of cleay now in sight, and hope we shall gaine sume of youre large charges that is past."
1759. Nov. 9th. "We have the finest parcel of clay that was ever found in Pnradock."
1759. Dec. 8th. Teppits had weighed of the clay 9 tons and 17 hundred of as nice a clay as ever was seen, and said that there was a man down in October who said he would give any money for such a parcel.
1760. Feb. 8th. "I hope we shall raise this summer so much as we did laste, We began in April and left over in November."
1760. Aug. 9th. "We are going on very well upon the sopey rock, hope to hear the last parcel of clay arrived safe and well, will send ten tun in the next."
1761. March. "I have sent the clay to Hail firmly caskt up, we are obliged to shoute night and day and pouder is dear. The coste of every thing from 1st March, 1760 to March 1761 is £94."
1761. May 23rd. "We have found a verey good bunch of clay, if it holds we can rise two or three hundred a day, and when the level is in, I hope it will serve for many years."
1762. Sept 9th. "We raise half a tun of a day."
1763. June 25th. "The quarterly charges are about £20. The place is worth a hundred pound in sight now more than it was laste year, for wee have a deep adit in and we are rising of clay faste."
1763. July 14th. Tippet sends twelve tons of clay.
1763. Aug. 20th. He sends 10 tons of "sopey rock."
1763. Oct. 5th. Sends off 10 tons more in 35 casks. In 1764 the soap rock yields well, and is duly shipped viâ Hail to Liverpool.
1766. Jan. 29th. This is the last letter of the series, and the work still progresses, Teppit has about 20 tons to weigh off, and he has a very large vein in sight. Mr. Christian's name is incidentally mentioned as having some interest in the clay, but not in some copper works which they had just then come across. Teppit says, "the copper is very rich, it have brought 96 pound a tun," but does not know how it will answer. "As for your lease no man shall see it without your orders."

LIVERPOOL. Alderman Thomas Shaw had a bank for making pottery, situated at Shaw's-brow, in the beginning of the XVIIIth Century. A large plaque

SHAW. 2 feet 7 inches long by 20 inches, in the possession of Mr. Mayer, with a view of

Great Crosby, is dated 1716. Other specimens are dated 1722 and 1756. It was probably continued by his son after the Alderman's death, for we find recorded in the papers of the time the following notice: "October 20, 1775. Died, Mr. Samuel Shaw, potter, Dale Street, Liverpool."

LIVERPOOL. A pottery was established in Harrington Street by John Sadler, the son of Adam Sadler, a printer, in the New Market, Liverpool. John Sadler, having served his apprenticeship to his father, and learned the art of engraving, commenced business on his own account in Harrington Street.\* Mr. Guy Green was also a printer, and succeeded Mr. Adam Sadler in the New Market.

John Sadler was the inventor of printing upon pottery from copper plates, in conjunction with Mr. Guy Green. The patent, dated 1756, which it was proposed to take out, was never enrolled, and is now in Mr. Mayer's possession, as Messrs. Sadler and Green preferred keeping the invention secret to the doubtful security of patent rights.

This invention was the application to glazed earthenware of prints from engraved metal plates, the colour remaining on the surface after the paper was removed, when it was passed through the muffle or enamelling kiln to fix the colours.

I, John Sadler, of Liverpoole, in the county of Lancaster, printer, and Guy Green, of Liverpoole aforesaid, printer, severally maketh oath, that on Tuesday, the 27th day of July instant, they, these deponents, without the aid or assistance of any other person or persons, did, within the space of six hours, to wit betwixt the hours of nine in the morning and three in the afternoon of the same day, print upwards of twelve hundred earthenware tiles of different patterns, at Liverpoole aforesaid, and which, as these deponents have heard and believe, were more in number, and better, and neater, than one hundred skilful po

\* A book printed by him is entitled 'Cato Major,' a poem by Samuel Catherall, M.A. "printed and sold by J. Sadler in Harrington Street, Liverpool, 1755."

painters could have painted in the like space of time in the common and usual way of painting with a pencil; and these deponents say that they have been upwards of seven years in finding out the method of printing tiles, and in making tryals and experiments for that purpose, which they have now, through great pains and expense, brought to perfection.

JOHN SADLER.  
GUY GREEN.

Taken and sworn at Liverpoole, in the county of Lancaster, the second day of August, one thousand seven hundred and fifty-six, before Wm. Statham, a Master Extraordinary in Chancery.

We, Alderman Thomas Shaw and Samuel Gilbody, both of Liverpool, in the county of Lancaster, clay potters, whose names are hereunto subscribed, do hereby humbly certifie that we are well assured that John Sadler and Guy Green did, at Liverpoole aforesaid, on Tuesday, the 27th day of July last past, within the space of six hours, print upwards of 1200 earthenware tiles of different colours and patterns, which is upon a moderate computation more than 100 good workmen could have done of the same patterns in the same space of time by the usual way of painting with the pencil. That we have since burnt the above tiles, and that they are considerably neater than any we have seen pencilled, and may be sold at little more than half the price. We are also assured that the said John Sadler and Guy Green have been several years in bringing the art of printing on earthenware to perfection, and we never heard it was done by any other person or persons but themselves. We are also assured that as the Dutch (who import large quantities of tile into England, Ireland, &c.) may by this improvement be considerably undersold, it cannot fail to be of great advantage to the nation, and to the towne of Liverpoole in particular, where the earthenware manufacture is more extensively carried on than in any other town in the kingdom, and for which reasons we hope and do not doubt the above persons will be indulged in their request for a patent to secure to them the profits that may arise from the above useful and advantageous improvements.

The *Liverpool Guide*, by Mr. W. Moss, 1799, says—"Copper-plate printing upon china and earthenware originated here in 1752, and remained some time a secret with the inventors, Messrs. Sadler and Green, the latter of whom still continues the business in Harrington Street. It appeared unaccountable how uneven surfaces could receive impressions from copper plates. It could not, however, long remain undiscovered, that the impression from the plate is first taken upon paper, and from thence communicated to the ware, after it is glazed. The

manner in which this continues to be done here remains still unrivalled in perfection."

Wedgwood sent his Queen's ware to them weekly to be printed in this improved manner, and continued to do so until his death.

Mr. Mayer quotes several invoices and letters from Mr. Guy Green (Sadler's partner) to Josiah Wedgwood, as a proof that the ware of the latter was sent to Liverpool to be printed:

1783.—I have put the tile plate to be engraved as soon as I received your order for doing it, but by the neglect of the engraver it is not yet finished, but expect it will be completed to-morrow.

1783.—Our enamel kiln being down, prevented us sending the goods forward as usual.

1783.—The plate with cypher was done here. I think it would be best to print the cypher in black, as I am much afraid the brown purple that the pattern was done in would not stand an up and down heat, as it would change in being long in heating.

1783.—For printing a table and tea service of 250 pieces [D.G.] for David Garrick, £8. 6s. 1½d.

1783.—Twenty-five dozen half tiles printing and colouring, £1. 5s.

Mr. Mayer adduces as further evidence of Sadler being the inventor of this art, showing that he could not only transfer prints to earthenware, but to enamelled plates on the same system as the manufacture at Battersea, an impression from a copper plate, engraved after a portrait of Frederick II, King of Prussia, done from an original, painted at Berlin, in 1756, inscribed "J. Sadler, Liverpl., enamel," on enamelled copper; another, in the same style, being a portrait of George II;

SADLER. also, a specimen with the arms of the Bucks' Society. The first mark is on

1756. the mug, with a portrait of George II.

SADLER & GREEN. Sometimes the names of both are affixed to their ware.

Dr. Diamond has a barrel-shaped mug of Liverpool china, beautifully printed with Masonic emblems and figures on scrolls, in the centre are the Freemason's arms, inscribed "Sadler, En<sup>l</sup>. Liv<sup>l</sup>."

In the Mayer Museum, Liverpool, is a toilet box, enamelled

on copper inside and out, with transfer printing in black (*The Ladies pocket Kalendar*, which covers the top and base, of the year 1760.) It is signed “J. Sadler, enam!.” Lady Charlotte Schreiber has a Liverpool china mug with black transfer of General Wolfe signed “Sadler.”

**LIVERPOOL.** John Pennington was celebrated for his punch bowls, vases, &c., and had the recipe for a very fine blue, for which he refused a thousand guineas to a Staffordshire house.

PENNINGTON.



He carried on business from 1760 to 1790. His mark was also a P, in gold and colours. These occur on a tea service of blue designs, in imitation of Oriental.

This bank was sold to Mr. Wolf, but in consequence of the Staffordshire potters monopolizing the trade it was soon closed. In a receipt book of Mr. Sadler's is noticed “Pennington's body, March 18, 1769. Bone ashes 60 lb., lyme sand 40 lb., flint 35 fritt. To every 60 of the above 20 lbs. of clay.”

Among the Indentures of apprenticeship to Josiah Wedgwood, the name of John Pennington occurs, son of James Pennington, manufacturer of china, at Liverpool; it is dated 1784, “to be taught the art of engraving in aquatint.” Mr. Binns says, James Pennington (doubtless the same here spoken of) came from Wedgwood's on completing his apprenticeship, and in 1792 was selected to paint an entire service for H. R. H. the Duke of Clarence, having in the centre a figure of Hope, with a ship in the distance. He was afterwards chief artist, herald painter, and foreman in Messrs. Flight and Barr's Works.

**LIVERPOOL.** Philip Christian, of Shaw's-brow, carried on an extensive business in manufacturing porcelain, and after Mr.

**CHRISTIAN.** Chaffers' death became the leading potter in Liverpool. He purchased Mr. Chaffers' lease of the vein of “soap rock,” which that potter had discovered in Cornwall; Christian subsequently sold it, in May, 1775, to the Worcester Porcelain

Company for £500.; it was situated in the parish of Mullion. He produced large china vases of an equal quality with the Oriental, and his productions present a great perfection in the art.

In Mr. Sadler's receipt book of January, 1769, we find : "Christian's china body—To 100 parts rock; flint 24 parts; best flint glass, 6 parts; crown glass, 6 parts. To every 20th of the above, put 1 lb. of salts. Glaze—4 china body (foreign); 16 flint glass; 3 white lead; and 12 oz. of pearl ashes."

Among other ware made by him, was the tortoiseshell, of round and octagonal forms; also some fine pattern services and chimney ornaments.

**LIVERPOOL.** Zachariah Barnes was a native of Warrington; he was born in 1743 and died September, 1820. He commenced business as a potter in the Old Haymarket. At first he made china, but afterwards gave up that and confined himself to delft. He made Welsh-ware dishes in large quantities; but his principal business was the manufacture of square tiles of excellent quality and durability; they were printed by Sadler and Green. So large was the sale of this article alone, that he made a profit of £300. per annum by tiles only; also large quantities of potting pots for char, which were sent to the lakes. This was the last pottery of the old established locality carried on at Liverpool.

**LIVERPOOL.** W. Reid & Co., Liverpool, china manufactory, Castle Street. In the advertisements from 1756 to 1760, we find several from this firm, requiring

**REID & CO.** "apprentices for the china work."—"A sober careful man who understands sorting and packing, and merchants' accounts"—"Apprentices for painters," &c. Their principal manufactures were "all kinds of blue and white china ware, not inferior to any make in England."

**LIVERPOOL.** A pottery was established on the south shore of the Mersey, near Liverpool, about 1790, by Richard Abbey,

in conjunction with a Scotchman named Graham, where they carried on business with good success for some time.

Richard Abbey was born at Aintree, and served his time as an engraver to Mr. Sadler, in Harrington Street, where he engraved, besides many other works, a large quart jug, having upon it the Farmers' arms, and was considered very skilful in his art. A mug, in Mr. Emerson Norman's Collection, has a transfer engraving commemorating the Treaty of Commerce between England and France. A figure of Hibernia, seated, with ships in the back ground, inscribed, "Ye sons of Hibernia rejoice in the Freedom of Commerce," *R. Abbey, sculp.* He retired from the concern in 1796, when the works were taken by Messrs. Worthington and Co., who called the site the *Herculaneum Pottery*. He died at Aintree in 1801, at the age of 81. Mr. J. Mayer says he was engaged for some time at a pottery in Glasgow to teach engraving, and also visited France for the same purpose; this must have been previous to 1790.

LIVERPOOL. HERCULANEUM POTTERY. This pottery was originally established by Richard Abbey, about 1790; on his retirement, in 1796, it was taken by Messrs. Worthington, Humble and Holland, and they engaged as foreman Mr. Archibald Mansfield, a thrower of Burslem, and about forty operatives, men, women and children, to be employed in various branches of the art, and the works were remodelled and enlarged. As Wedgwood had christened his settlement Etruria, Messrs. Worthington and Co. christened theirs Herculaneum; it was carried on by them until 1806, when, requiring larger capital, an increase of proprietors took place, and it continued as a Company until 1833, when the concern was dissolved, and the property sold to Ambrose Lace, Esq. and others for £25,000, who let the premises to Thomas Case, gentleman, and John Mort, potter, and they carried on the business until 1836; the firm was afterwards Messrs. Mort and Simpson, who manufactured here until 1841; the site is now occupied by the Herculaneum Dock. The first wares made here in 1796 were Queen's ware and blue printed. About

1800 they commenced making china; at this period Ralph Cordon was manager; he came from Lane End, now Longton. Of the marks used here the earliest was "Herculaneum," printed in blue. After that, by a resolution of the Committee of Management, dated 6th August, 1822, it was ordered that "to give publicity and identity to the china and earthenware manufactured, the words 'Herculaneum Pottery' be stamped or marked on some conspicuous part of all china and earthenware hereafter made at this manufactory."

## HERCULANEUM.

HERCULANEUM  
POTTERY.

They made earthenware dinner and dessert services, painted and decorated with good taste; aservice in the possession of the Rev. T. Staniforth has a morone border, painted with roses and buds; the mark as in margin, stamped on the back.

This mark was used from 1822 to 1833, as stated above. A favourite pattern was printed views of the principal towns in England, with the name in a medallion at the bottom of the piece.

HERCULANEUM. The crest of the borough of Liverpool, of a bird called the liver, with wings expanded, holding a plant called the liver-wort; this was adopted by Messrs. Case, Mort and Co.

This mark is impressed and has the appearance as if stamped with a button, the bird's head being to the right instead of the left, as it would be heraldically. Mr. Staniforth has a small setof brown printed earthenware tea things so stamped.





HERCULANEUM. This mark, of an anchor under the name of the city, is occasionally found impressed on the ware.

HERCULANEUM (?) Messrs. Unwin, Holmes and Worthington. Place of manufacture unknown; perhaps Worthington and Co. of Liverpool. The mark occurs on a cup and saucer of fayence, red leaf border; in the Burn Collection.

LIVERPOOL. On an earthenware model of a female hand holding a pen, well moulded in glazed cream-coloured ware, is inscribed: "Designed for Circus Street School, Fra<sup>s</sup> Lege Sculp. Liverpool, 1812." In the Salford Museum.

CHESHIRE. ST. HELENS AND SEACOMBE. There is now a small manufactory at St. Helens, which may be considered the last relic of a pottery in this neighbourhood (excepting the works at Seacombe) but that concern has been unoccupied for some time. Some years ago the manufactory was fully worked as an adjunct to the works of Messrs. Case, Mort and Co.

There has been a revival of the manufacture of pottery in this neighbourhood, and works were built at Seacombe, in Cheshire, on the opposite side of the Mersey from Liverpool, in 1851, under the proprietorship of Mr. Goodwin, who was formerly a manufacturer at Lane-end; the workmen coming chiefly from Staffordshire. The first oven was fired on the 19th of June, 1852. That there are advantages in this locality for such works is not doubted, as coal can be had nearly as cheap as in Staffordshire. The quality, I believe, is not quite so good, being more bassy, and consequently not burning so clear as that used in the great pottery district. There is also a great saving in carriage, as the raw materials, such as clay, Cornwall stone, and flint, can be laid down on the quay close to the works; and, again, when packed and

ready for the market, vessels can load in the great float at Birkenhead, and at once proceed to sea without reshipment, as is the case with the Staffordshire ware on its arrival at Runcorn.

The ware manufactured here at present consists principally of earthenware and stoneware, chiefly of blue and colour printed ware, and, lately, Parian has been made of a good quality. Here has been introduced one of the throwing tables for making hollow ware, cups, bowls, &c., by machinery, with the aid of which four boys, who are quite unacquainted with the art, can in a day or two's practice, produce as much work as by the old process of hand throwing, could formerly be made by five men in the same space of time. The success of the undertaking may be considered fairly established, and a very large and increasing trade is now carried on with the east and west coast of South America, Turkey, California, and India. So admirably arranged are the buildings, that all the different parts work together. The ware, after being fired, is carried direct from the ovens into the bisque ware-houses which adjoin them, and on the other side, the coal is conveyed along a railway and deposited close to the mouths of the kilns. The whole may be looked upon as a model for all future buildings and arrangements for pot-works. Indeed, so perfect is it, that it has been visited by several manufacturers from France and Germany, who by permission of Mr. Goodwin have taken plans of it, as a guide for new works to be erected in those countries. (*J. Mayer's History of Liverpool Pottery.*)

WARRINGTON. There was a pottery existing here in the memory of some of the present inhabitants. It was of short duration. The works were commenced about 1797 by Messrs. James and Fletcher Bolton, who obtained the services, as managing partner, of Mr. Joseph Ellis, of Hanley, Staffordshire, a pupil of Josiah Wedgwood. It arose out of the idea that as the Cornish clay passed through Warrington *en route* to Staffordshire, potteries might be advantageously made to compete with that county, and export it to America. As

England was at that time at war with America, it was sent over unmarked, and cannot therefore be now identified. The ware is described as a hybrid between pottery proper and china inferior, blue and white printed, an inferior black ware, &c. In 1812 the firm became bankrupt. Dr. Kendrick of Warrington made a collection of the productions, which he presented to the local museum.

JACKFIELD, Shropshire, was one of the oldest potteries in the county, and it is said that as early as 1560 entries occur in the parish registers of Stoke-upon-Trent of potters "from Jackfield." A few years ago a coal pit at Jackfield, which was known to have been closed for two centuries, was opened, and in it was found a brown earthenware mug, bearing the date 1634. An early jug is also in the possession of Mr. W. F. Rose, of Coalport. In 1713 the pottery was taken by Mr. Richard Thursfield, from Stoke-upon-Trent, and after his death, in 1751, it was carried on by his son John until 1772. The early ware made about this time was a red earth covered with a very black glaze, sometimes with scrolls and flowers in relief, known in the locality as "black decanters." About 1780 the works were purchased by Mr. John Rose (who had served his apprenticeship with Turner, of Caughley), in conjunction with a Mr. Blakeway, who greatly improved the character of the ware, and consequently the business was much extended; after a few years the manufactory was removed to Coalport, on the opposite bank of the Severn, where more convenient premises had been erected.

The Rev. T. Staniforth has several pieces of the early Jackfield ware, covered with a black glaze. A two-handled jug is painted in oil outside the glaze, with flowers, a female portrait on one side and a landscape on the other.

Mr. Thomas Onions of Stirchley has also some ware made at the works of Mr. Rose of Jackfield. The remains of these works are still to be traced.

BENTHAL, Shropshire. John Thursfield established a manufactory here in the year 1772, on his retirement from the

Jackfield works. Benthal is half a mile from Broseley, and the reason of his choosing this spot was the discovery of a fine bed of clay in the immediate vicinity suitable for making pottery. The clay drawn from this spot is still used for the extensive manufactory of Messrs. Maw and Co.

The productions of the Benthal manufactory were of the same character as those of Jackfield, and the secret of the black glaze was only known to the proprietor, and died with him. The establishment was known as *The Mug House*. At his death it was continued by his son Mr. John Thursfield,

in partnership with his brother-in-law

*W. Pierce and Co.* Mr. W. Pierce, under the firm of W.

Pierce and Co., and it lasted until about 1818, when a person of the name of Bathurst succeeded, and, we believe, a similar manufactory still exists on the spot.

CAUGHLEY, near Broseley, Shropshire. Established about 1751 for the making of earthenware, but it does not appear to have been on a large scale; it was carried on by Mr. Browne of Caughley Hall, a man of good property, and after his death by Mr. Gallimore. It was not till 1772 that it rose to any importance, when Mr. Thomas Turner, Mr. Gallimore's successor, commenced operations. He came from the Worcester porcelain manufactory, which he left on the sale of the works in that year; he was an excellent draughtsman and engraver, and probably learned his art under Robert Hancock.

Thomas Turner of Caughley Place was the son of the Rev. Richard Turner D.D., Rector of Cumberton, Vicar of Emley Castle and Norton, all in the county of Worcester, and chaplain to the Countess of Wigton. Thomas Turner was born in 1749, and in 1783 was married to Miss Dorothy Gallimore, a niece of Mr. Browne of Caughley Hall, where she was residing at the time.

He had two children, who both died young, and Mrs. Dorothy Turner also died in 1793. Mr. Turner afterwards married Mary, the widow of Henry Alsop, Esq., formerly of London, by whom he had two children, Katherine Georgina Cecilia, who married Mr. John J. Smith of St. James's, Bridg-

north, where he still resides ; she died in 1836 ; and George Thomas Turner, a solicitor, who died at Scarborough without issue in 1869, with whom also died out the family name of Turner. Thomas Turner resided at an elegant château, erected by a French architect, which was pulled down after his death; he died in 1809, aged 60. Having married a lady of some property, he went to Caughley, and began to build suitable premises for the manufacture of porcelain, but it was some years in progress, and was not completed until 1775. We read in a paragraph in a newspaper of Nov. 1, 1775 :—“The porcelain manufactory erected near Bridgnorth, in this county, is now quite completed, and the proprietors have received and supplied orders to a very large amount. Lately we saw some of their productions which in colour and fineness are truly elegant and beautiful, and have the bright and lively white of the so much extolled Oriental.”

These works, which were extensive, were pulled down some years after Mr. Turner’s death ; a few mounds only remain to mark the site, and the ground at the edge of a wooded dingle still bears the name of the Factory Field.

The excellence of Turner’s porcelain and the invention of the beautiful dark blue of the Caughley china, attributed to him, gained him great patronage. In 1780 he produced the celebrated “willow pattern,” which even at the present day is in great demand, and the “blue dragon,” another favourite pattern, and completed the first *blue printed table service* made in England for Thomas Whitmore, Esq., of Apley Park, near Bridgnorth ; the pattern was called *Nankin*, and was something similar to the Broseley tea service produced in 1782, all in porcelain. Mr. Thomas Minton, of Stoke, assisted in the completion of this service, being articled as an engraver there.

Messrs. Chamberlain of Worcester, until the end of 1790, had their porcelain in the white from Thomas Turner of Caughley. He at first mixed all the bodies himself, but afterwards instructed his sister how to do it ; subsequently a man named Jones mixed for him.

About the year 1780 Mr. Turner went over to France, and returned with several skilled artists and workmen. Of those engaged at the Caughley works the principal were Dontil, a painter, also John Parker, Thomas Fennell and Henry Boden for flowers, Thomas Martin Randall\* for birds, Muss and Silk for landscapes, Adams, a blue painter, De Vivy, and occasionally Stephan (a German), modellers. Peter Stephan, his son, is now modeller at Coalport. Mr. John Rose, the son of a farmer in the neighbourhood, also learned his art under Mr. Turner; he left about 1780, and commenced a small business at Jackfield.

Perry, one of the workmen who was apprenticed to Mr. Turner, states that in 1797 they had four printing presses at Caughley, introduced by Davis; the patterns at that time and for years previously were birds and blue panels; that Turner had been an engraver at Worcester; and he recollects a slab on the front of one of the arches of the building at Caughley, stating the date of its foundation, 1772, which would be the time he succeeded Mr. Gallimore, but it was not finished for some time after.

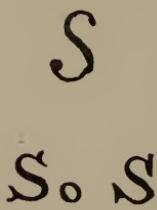
Mr. Hubert Smith of St. Leonard's, Bridgnorth, the grandson of Thomas Turner, and his only direct representative, has kindly supplied me with many of these particulars. The family is in possession of portraits of Thomas Turner and his wife, Mr. Gallimore, Dr. Turner, and others.

In 1799 Mr. Turner retired, and Mr. John Rose and Co., became proprietors of the Caughley works by purchase. They continued to make china there, but chiefly in the biscuit state, which was taken to Coalport to be decorated. They altogether removed them to Coalport about 1814 or 1815, and the materials were used for enlarging their premises there; at the present time no vestige of the house or works remains at Caughley.

\* Mr. Randall was subsequently the well-known Sèvres decorator in London; his nephew, John Randall, is at present engaged at the Coalport works as an artist, and is the author of an interesting illustrated work, entitled *The Severn Valley*, published in 1862.

SALOPIAN  
or  
Salopian.

TURNER.



  
SALOPIAN.

CAUGHLEY. The word impressed on blue Chinese figures and landscapes, and on white china with rich gilding.

CAUGHLEY. The name occurs on a plate, with blue Chinese landscape and open border. Both specimens are in Mr. Reynolds' Collection.

CAUGHLEY. The letter S, in blue, is sometimes placed alone, and was used at a very early period of the works; it is found on a white mug, with blue and gold flowers, bearing the words Francis Benbow, 1776, surmounted by an anchor. In the possession of Mr. Malcolm Benbow, his grandson, at Coalport.

CAUGHLEY. Other marks on this ware given by Mr. L. Jewitt.

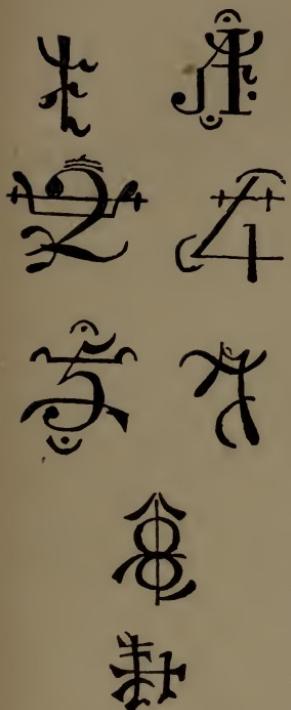
CAUGHLEY. The crescent and the word SALOPIAN are sometimes found together, the former in blue, the latter impressed; this occurs on a fruit dish, painted in blue and gold; in Mr. C. W. Reynolds' Collection.

CAUGHLEY. This mark is on a cup and saucer of English china, in imitation of Oriental, with blue stripes and red flowers; in Mr. Reynolds' Collection.



CAUGHLEY. This mark, in blue, is on a cup and saucer, blue flowers on ribbed white.

CAUGHLEY. This mark, perhaps intended for a bird bolt, is frequently seen on the Caughley pitchers.



CAUGHLEY. The series of Arabic numerals from 1 to 9, with flourishes, which give them something of an Oriental character, are so placed on the authority of Mr. Binns, one of the late proprietors of the Worcester Works. He says he has never found them on china which he considers of Worcester manufacture. All these marks are painted in blue on early printed ware, with Oriental designs in the blue, which was brought to such perfection by Turner. From specimens in the author's possession.

CAUGHLEY. Another specimen of the sort of Oriental mark or numeral adopted by Turner, quoted by Mr. Llewellyn Jewitt; it is on a blue printed mug; he says another from the same engraved plate bears the letter S (Shropshire).

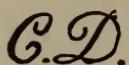
A curious puzzle jug of Caughley ware, with three spouts, the liquid passing through the hollow handle, where there is a hole to prevent its flowing, by placing the thumb upon it, is inscribed, "John Geary, Cleak (*sic*), of the Old Church, Brosley, 1789;" underneath the foot, "Mathew, the v. & 16." In the possession of Mr. Edmund Thursfield.

COALPORT IN COLEBROOK DALE, Shropshire. These works were established by Mr. John Rose between 1780 and 1790, when he removed his manufactory from Jackfield, where he had commenced business in or about the year 1780, but only remained there a few years. He carried on these and the Caughley works, purchased in 1799, simultaneously until the latter were finally removed to Coalport in 1814. In 1820, having purchased both the Swansea and the Nantgarw manufactories, they were incorporated with Coalport, and Messrs. Billingsly and Walker, proprietors of Nantgarw, were both engaged, and remained until Billingsly's death, which happened

in 1828. In 1820 Mr. Rose received the gold medal of the Society of Arts for his felspar porcelain and an improved glaze, which is found recorded on some pieces, by a tablet 2 inches in diameter, as follows: "Coalport Felspar porcelain; J. Rose & Co. The gold medal awarded May 30th, 1820. Patronised by the Society of Arts." It occurs on a dish in the Langford Collection. The "worn sprig" and the "Tournay sprig," which last had been originally introduced by Billingsly at Pinxton, still continued to be a favourite pattern at Coalport. So also was the Dresden pattern of the "Berlin china edge." In porcelain and pottery the old "willow pattern" and the "blue dragon" still remained staple articles.

About 1821 Walker, of Nantgarw, introduced at Coalport a maroon-coloured ground, which is now much sought after. They not only copied the patterns of Dresden and Chelsea china, but counterfeited the crossed swords and the gold anchor, a practice which ought to have been avoided.

Billingsly's original receipts for making his china ware are still in the possession of Mr. Rose, and it can be made at Coalport of as fine a quality as ever, but it is too expensive a process to be followed to any great extent. It is easily identified whether made at Pinxton, Nantgarw, Swansea, or Coalport. The marks used there are as follow:



COLEBROOK DALE is another name for the Coalport works, which has been occasionally used for decorative china.

COLEBROOK DALE. On a china basket of flowers, finely modelled and painted.

COLEBROOK DALE. A mark, in blue, on a pair of china vases, with leaves and flowers in relief.

COLEBROOK DALE. Another mark of C. B. D. in monogram, used by the same firm on ornamental china.

*Coalport.*



COALPORT. On a pair of porcelain tulip-shaped cups.

COALPORT? This mark, in red, is on a porcelain tea set, painted with ribbons and roses, thought from the quality of the china to be the mark of Mr. Rose the Potter.

S

COALPORT. The letter S scratched in the body implies Salopian; on porcelain made at Coalport from the improved Nantgarw body of Billingsly.

A monogram used since 1861 for porcelain. This curious mark, usually in pink and gold, may be thus explained: the cursive letters represent a C and S, for Coalport and Salop;



the Roman capitals within the bows, C, S and N, intimate that the works of Caughley, Swanswea, and Nantgarw have been incorporated with Coalport. The

style of the firm has ever since its establishment been Messrs. John Rose and Co. Mr. John Rose died in 1841; he was succeeded by his nephew, Mr. W. F. Rose, of Rock House, Coalport. The present proprietor of the Coalport Works is Mr. William Pugh, who has long been a member of the firm.

BENTHAL, near Broseley, Shropshire. Messrs. Maw and Co. are makers of the encaustic tile

MAW & Co. pavements in the mediæval style for public or private buildings; their productions have a very extensive sale.



## WORCESTER.

WORCESTER. *Soft Paste.* This manufactory was established in 1751, chiefly through the exertions of Dr. Wall, a physician and good practical chemist, who, in conjunction with others, formed the "Worcester Porcelain Company," for the manufacture of *soft paste*. Dr. Simeon Shaw says that "this establishment was formed by the enterprise of some of the clergy of the Cathedral, and for many years the principal director, *sub rosa*, was Dr. Davies." This was no doubt the William Davies, apothecary, who afterwards became one of the proprietors. He was certainly manager in 1763, as may be seen in an indenture of apprenticeship of that year, and remained so until the works were sold to Messrs. Flight in 1783. The original proprietors between 1751—1772, were—

John Wall, M.D.	John Salway.
Richard Holdship.	Germain Lavie.
Rev. Benjamin Blayney.	Rev. Thomas Vernon.
Samuel Bradley.	Mary Blayney.
Rev. Samuel Pritchett.	Richard Cook.
William Oliver.	Henry Cook.
David Henry (in lieu of Holdship).	John Thorneloe.
William Davis.	

The entire property of the Worcester Porcelain Company was sold by auction in January, 1772, for the sum of £5,250. It was purchased nominally by the Rev. T. Vernon, who gave up possession in favour of Dr. Wall, but he was only taking charge of the works until the new Company could be formed. In January, 1773, the following gentlemen were selected:—

John Wall the Elder, M.D.	Rev. Thomas Vernon.
William Davis the Elder, Apothecary.	Robt. Hancock, Engraver.
William Davis the Younger, Gent.	Richard Cook, of London.

A cylindrical mug, painted with blue flowers, of the well-known Worcester type, in the possession of Mr. J. Loraine Baldwin, has deeply scratched in the paste the date, "July 13, 1773," which probably refers to the first issue of the ware made by the new firm, on which occasion a number of these common mugs may have been distributed to the people connected with the works, as mementos of the event.

In 1774 Hancock sold his share in the manufactory for £900. On the 10th of April, 1783, the entire property was sold to Messrs. Flight for £3000.

It has been stated that William Cookworthy had some interest in the Worcester works, and made *hard paste* there, but we have no authentic account of his ever having had any connection with them; in fact there was none made at that manufactory; except that we find, about 1790 to 1800, a porcelain paste, both hard and soft, whether on the glaze or body, or both, is difficult to say, but it has that appearance. The marks upon this ware are of great variety, but they still historically denote the changes that have occurred in the direction of the manufactory, and we are thereby better able to ascertain the dates of particular specimens. This is one of the few old English manufactories which is still carried on with success, and no pains or expense is spared in perfecting the quality and decoration of the porcelain. The total number of hands now employed is about four hundred. The principal painters under Messrs. Flight and Barr were: Pennington, who painted figures, &c.; Astle, flowers; Davis, exotic birds, in the Chelsea style; Webster, landscapes and flowers; Barker, shells; Brewer of Derby, landscapes; Baxter, an accomplished artist, and his two pupils, Lowe and Cole, figure subjects; Billingsly was one of the best flower painters turned out by the Derby works.

Mr. Baxter's father had workshops at No. 1, Goldsmith Street, Gough Square, London, for painting and gilding china obtained principally from France and Staffordshire. Mr. Baxter, Jun., his son, established a school of art during his stay at Worcester, from 1814 to 1816. Among other of his pupils were Doe Astle, Webster, Pitman, Lowe, and Cole.

The two principal manufactories of Messrs. Flight and Barr and Messrs. Chamberlain continued working separately until 1840, when the two firms were amalgamated, the plant and stock removed to the premises of the latter, and it was styled Chamberlain and Co. The tile business of Mr. Chamberlain was removed to the old manufactory and worked by the firm;

subsequently it was given up to Messrs. Maw, and about 1853 they removed the manufacture to the Benthal works, near Iron Bridge, in Shropshire. There are some Worcester vases, finely painted with classical subjects and figures by John Donaldson, who obtained medals from the Society of Arts for the best enamel paintings in the years 1765 and 1768, in the possession of the Right Hon. W. E. Gladstone. As Donaldson does not appear to have been engaged at Worcester, it is probable these vases were purchased there in the white, and decorated in London—a very common occurrence. Mr. Binns is of this opinion; he says: “The peculiar character of Worcester china was generally acknowledged about the year 1760, for both prior and subsequent to that date, an artificer named John Giles, of Kentish Town, advertised “to procure and paint for any person Worcester porcelain to any or in any pattern.” This is the John Giles alluded to by Thomas Craft in his account of the Bow bowl in the British Museum, and here no doubt were burned the fine vases painted by Donaldson, and many other specimens which occasionally puzzle us as to their parentage.”

About the year 1760 porcelain tokens were issued by the proprietors of the Worcester Porcelain Company, for two shillings, one shilling, and a sixpence. On the obverse is written: “*I promise to pay to the bearer on demand One Shilling. W Davis At the China factory.*” On the reverse are the letters W. P. C. stamped in relief. They are about the same size as the coins of the value represented. There is a set of these porcelain tokens in the British Museum, and in Mr. A. W. Franks’ Collection.

Richard Holdship, an engraver, was brother of Josiah Holdship, to whom the verses were addressed in the *Worcester Journal*, and in the *Gentleman’s Magazine*, in January, 1758, “on seeing an armed bust of the King of Prussia curiously imprinted on a porcelain cup of the Worcester manufacture,” which ascribe to Josiah the merit of bringing to perfection an art, the successful application of which had long been sought for by curious artists, alluded to in the following extract:—

“ What praise is thine, ingenious Holdship ! who  
On the fair porcelain, the portrait drew ?—  
To thee, who first, in thy judicious mind,  
A perfect model of the art designed ;  
An art which, long by curious artists sought,  
By thee alone to great perfection’s brought.”

These verses do not attribute the invention to him ; in fact, that the art was not new is proved by a specimen of transfer printing on enamelled copper in the possession of Mr. Joseph Mayer, of Liverpool, being also a portrait of Frederick the Great, done from the original painting at Berlin in 1756 ; and another with the portrait of George II. and the arms of the Bucks Society, signed “ *J. Sadler, Liverpool, enam.*;” and the same art of transferring prints to enamel was in general use at Battersea in 1753.

These interesting cups are much sought after, and consequently are becoming scarce ; a detailed description of the subjects upon them may be acceptable to some of our readers, showing the difference between the Worcester and Liverpool types, which are frequently confounded. They were sold in sets of three, holding a quart, pint, and half-pint, and of beautiful curvilinear form. Dr. Diamond has a full set of them, and his well-selected Collection embraces all the varieties of transfer-printed wares.

The Worster transfer-printed mugs and other pieces may be thus described :—They are printed in black, and commencing from the handle to the left we find a three-quarter portrait of Frederick the Great ; he is in armour, with a cloak lined with ermine thrown over his shoulder, pointing with his finger, and a full-bottomed wig on his head, without any hat ; the inscription is “ KING OF PRUSSIA,” and at the bottom is R H in monogram and an anchor, the rebus of Richard Holdship, and the date 1757 ; above, to the left, is a small cupid. The next subject is a large trophy of arms, among which are three flags, enumerating his nine great battles. And thirdly, a large figure of Victory. They are printed above the glaze.

The Liverpool printed mugs differ in many respects, they are frequently in lake or some other colour. First we have

Frederick the Great, unarmed, dressed in court costume, with a broad sash, and star on his breast, which bears the Prussian eagle; he wears a cocked hat, and holds a baton in his hand, inscribed "THE PRUSSIAN HERO," and the face appears younger than in the former print; above his head, to the right, is a cupid, with helmet and flag. Next is a large trophy of arms, but without any flags, and a smaller figure of Victory flying above to the left. It has no date or artist's initials, and is also printed over the glaze.

Richard Holdship, the elder brother of Josiah, assisted him by engraving the plate which was so successfully transferred to the surface of the porcelain. He also engraved other early plates—the portrait of George II. mentioned below, and the well-known garden scenes and tea party are sometimes found with his monogram. He was connected with the Worcester Works from their commencement, and in 1751 a lease was granted in his name, on behalf of the Company, for twenty-one years, and he was part proprietor, and was the leading business man of the factory, until 1761, when he became bankrupt and left the concern; he worked for some time at Derby. Mr. Llewellyn Jewitt has in his possession an agreement, between "Richard Holdship, of the city of Worcester, china maker," and Mr. Duesbury, of Derby, dated 1764, to print such china as may be required, and his monogram and rebus (the anchor) is found upon a piece made under this agreement, the word *Derby* being substituted for *Worcester*.

Robert Hancock was another engraver employed at Worcester in engraving plates for the purpose of transfer; he was perhaps from Battersea. Mr. Binns has an enamelled copper watch back, representing a garden scene (bearing his initials), which was transferred there, and he attributes the excellence for which the Worcester printed porcelain has always been distinguished to his supervision. He sometimes printed his name in full. It is not known at what time he first worked there, but it must have been previous to 1757, from the couplet which appeared in Berrow's *Worcester Journal* of December, 1759, appended to the verses in honour of Josiah Holdship:—

" Hancock, my friend, don't grieve, tho' Holdship has the praise,  
 'Tis yours to execute, 'tis his to wear the bays."

By these lines we may infer that Hancock executed the copper plates which were transferred to the porcelain by Josiah Holdship. Hancock was celebrated as a line engraver, and in 1765 instructed pupils in his art. He eventually became a proprietor, and director of the works in 1772; but his partnership was not of long duration, as he left in consequence of some disputes with the other partners in 1774.\*

The following printed subjects on Worcester china are in Lady Charlotte Schreiber's Collection :—

George II, with trophy and ship, on a jug, by Holdship.

Queen Charlotte, her portrait on a flower pot.

George III, young head, Fame and Britannia, on a half-pint mug.

Rt. Hon. William Pitt, Earl of Chatham.

Marquis of Granby. Frederick the Great, King of Prussia.

Ruins and figures, and Chinese subjects.

Haymakers, Angler, and Fortune-teller.

Dancing group, with a man carrying some Worcester china on his head.

Freemasons' Arms and Masonic emblems.

Swans, taken from the plate in *The Ladies' Amusement*, on a finger basin.

The progress of the Chase, printed round a punch bowl, with the death of the fox on the inside.

Conversations and Dancers, on a pair of open-work baskets.

The Ages of Life and the Four Seasons, in small medallions, round two butter boats.

Two groups of birds, one from an engraved plate by R. Hancock, in *The Ladies' Amusement*, p. 73; the other transfer has on the left side, *Rhodes pinxit* painted in red, on a pair of leaf-shaped dishes, edged with green.

Tea parties and pastoral scenes.

Shakespeare between Tragedy and Comedy.

*Bat-printing* succeeded the printing from engraved or etched plates. This new style, instead of being first printed upon paper and then transferred, was accomplished thus :—

\* Demmin soon settles the dispute as to the priority of invention (*Guide de l'Amateur*, &c.).  
 "Aucun de ces potiers n'en est l'inventeur, La Lithogéognosie est due à Pott de Berlin, qui avait publié l'ouvrage Lithogéognosie, &c., Paris, 1753, 2 vols., en planches ; tandis que le brevet de Sadler & Green, ne date que de 1756."<sup>2</sup>

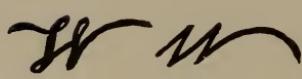
the plate was stippled with a fine point by London artists, after designs by Cipriani, Angelica Kauffman, and Cosway, and the engravings of Bartolozzi, so fashionable about the beginning of this century—landscapes, shells, fruit, flowers, &c. The copper plate being carefully cleaned, a thin coating of linseed oil was laid upon it, and removed by the palm of the hand from the surface, leaving the oil in the engraved spots; instead of paper, bats of glue were used, cut into squares the size of the engraving; one of these bats was pressed on to the plate, so as to receive the oil out of the engraved holes, and laid on the china so as to deliver the oil marks on to its surface; it was then dusted with the colour required, the superfluous colour being removed carefully with cotton wool, and then placed in the kiln.\*

The manufacturers of Worcester seem to have copied the marks of most of the celebrated *fabriques* in their turn. We find the Oriental and the Dresden, both the caduceus and crossed swords, and perhaps the Chelsea.

**WORCESTER.** This is one of the earliest marks: a crescent outlined in blue, frequently used, together with other marks,



down to 1793, but not after. It is most likely taken from the Warmstry arms, that being the house where the manufactory was first established.



**WORCESTER.** These are early marks, used when under the direction of Dr. Wall, who died in 1776.



**WORCESTER.** An early mark found on blue printed china, which was invented about 1755. A crescent filled in with blue, under the glaze.



**WORCESTER.** Marked in blue on early printed china.

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\* Binns' *Century of Potting at Worcester*, p. 112.

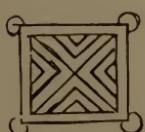
## C

WORCESTER. Marked in gold.



WORCESTER. These marks, in blue, or sometimes red, are found on china of an early character and good finish; they are not confined to Chinese patterns. Occasionally a crescent in red is found, with one of these in blue. A Worcester plate in Mr. J. E. Nightingale's possession, painted in landscapes, with *gros bleu* borders, bears the square Japanese mark,

and on a stone in front is inscribed: *Cronon. Croc. Fogo. 1768.* The meaning of which we leave in other hands to be solved.



WORCESTER. The Dresden mark of the caduceus is sometimes found, as well as the crossed swords. This, in blue, is on an early basin, embossed and painted with blue flowers.

WORCESTER. This mark, in imitation of that of Dresden, usually in blue, is on a jug in the Museum of Geology in Jermyn Street.

WORCESTER. On a small hexagonal cup, no handle, with Chinese ornaments and flowers alternately and richly enamelled in gold and colours, similar to the tea kettle following; in the possession of Mr. T. Hughes, Chester. Marked in blue.

WORCESTER. On a choice little china tea kettle with raised medallions of flowers, enamelled in colours and richly gilt, bamboo-shaped handle. The mark in blue. In the possession of Mr. T. Hughes, Chester.



Angoulême, which appear to be of Worcester porcelain. In Mr. J. Loraine Baldwin's Collection.



WORCESTER? This mark in red, accompanied by the numbers 20 and 17, is on a cup and saucer of the "129 sprig" pattern of small blue flowers like the

WORCESTER. A mark, painted in blue, on a fine old Worcester dish, in imitation of Japanese porcelain, in the possession of Mr. Reynolds. Sometimes only portions of this mark occur on the china.

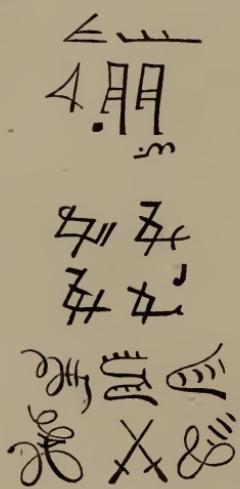
WORCESTER. A mark, founded upon the Japanese, painted in blue.

WORCESTER. This mark is on a dessert dish, copied from a Chelsea model, formed of two leaves. Quoted by Mr. Binns.

WORCESTER. This is copied from a chocolate cup, of Japan pattern. Quoted by Mr. Binns.

WORCESTER. From a large bowl and milk pot of a tea service, both Japan pattern. Quoted by Mr. Binns.

WORCESTER. From a punch bowl and part of a tea service, of rich Japan fan pattern. Quoted by Mr. Binns. Many of these marks are evidently suggested by the Chinese characters of the *Ming* dynasty.



WORCESTER. These two sets of marks are on different pieces of a dinner service of octagonal shape; the pattern in powdered blue, with fan-shaped and circular compartments, having sprigs and landscapes in the Chinese style. Quoted by Mr. Binns.



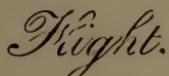
WORCESTER. This mark occurs on a jug, with portrait of the King of Prussia, dated 1757, in the Geological Museum, Jermyn Street, and on a set of three, in sizes, in Dr. H. W. Diamond's Collection.

WORCESTER. The mark of Richard Holdship. On a jug, of white ware, with vignettes, in black, of a child with the cap of liberty and martial trophies, and a portrait of George II., and two men-of-war, executed, therefore, previous to 1760, as the King died in that year. The same mark is on a porcelain tea cup and saucer, of fine quality, with black printed garden scenes of the well-known subject—the Tea Party.

WORCESTER. The mark of R. Hancock, found on painted subjects only. His subjects are generally garden scenes and figures, like those of Watteau, and when signed are usually at full length.



WORCESTER. These works were purchased by Messrs. Joseph and John Flight in 1783, when this mark and the next were used until 1788.



WORCESTER. The mark of Messrs. Flight, as before.



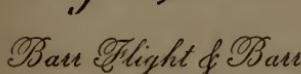
WORCESTER. This mark was used after the King's visit in 1788 until 1792.



WORCESTER. This letter is found scratched on pieces of this ware (not stamped), from 1793 to 1803.



WORCESTER. Messrs. Joseph Flight and Martin Barr were proprietors from 1793 to 1807, and used this mark.



WORCESTER. From 1807 to 1813 the firm was Martin Barr, Joseph Flight, and M. Barr, Jun.



WORCESTER. Messrs. Barr, Flight, and Barr. The letters B. F. B., with a crown above, impressed on the ware without colour; used from 1807 to 1813.

WORCESTER. From 1813 to 1829 the *Flight Barr & Barr* firm was Joseph Flight, Martin Barr, and George Barr.

CHAMBERLAINS. In 1786 Robert Chamberlain, who was the first apprentice at the old Worcester Porcelain Company, commenced business with his brother Humphrey, in new premises in High Street. At first they only decorated porcelain, which they bought of Turner of Caughley, who not only supplied the ware from the works to Messrs. Chamberlain's orders, but he sent large quantities to be decorated and returned for his own trade. They afterwards took larger premises, and built some works at Digris, and their business increased greatly, being honoured with orders from various members of the Royal Family. A full-dress service for the East India Company at Madras was supplied at £4190; another for the Prince Regent cost £4000. The well-known breakfast service made at Messrs. Chamberlain's, Worcester, which is generally supposed to have been presented by the ladies of England to Lord Nelson, was ordered by Nelson himself in 1802, with a dinner service, a pair of vases, with miniatures of Nelson and Lady Hamilton, &c.; but the breakfast set alone was completed, his death occurring in the meantime. This service in some way passed from the family, and pieces may be found in the cabinets of most china collectors. To give some idea of the prevailing taste for showy china from 1804 to 1811, Mr. Binns mentions the fact that during this time Messrs. Chamberlain paid on an average for wages £4500. per annum, and the amount for gold alone to decorate the porcelain was £900. per annum.

The principal painters were in the first place Mr. Humphrey Chamberlain, son of the senior proprietor, whose paintings were of exceedingly high finish, he died in 1824 at the age of 33.

The others were Wood and Doe, for landscapes and figures; Davis and Rogers, birds, &c.; Steel, fruit; Plant, heraldry. A Worcester china plaque, painted with a storm, by E. Doe, is in Mr. Bohn's Collection.

### *Chamberlains.*



CHAMBERLAIN  
WORCESTER.

WORCESTER. Contemporary with the manufactory of Flight and Barr. The early mark is simply the name, written in a running hand with a brush. From 1828 to 1840 the firm was Walter Chamberlain and John Lilly.

WORCESTER. This mark stamped or painted. Messrs. Barr and Messrs. Chamberlain and Lilly entered into a joint stock company in 1840, and remained so until 1852, when Messrs. Kerr and Binns became proprietors.

WORCESTER. This mark has been used (both stamped and printed) by Messrs. Kerr and Binns, the successors of Chamberlain and Co., for porcelain, since 1852, when Mr. R. W. Binns entered into partnership. It has the letter W, for Worcester, and in the centre the crescent and 51, the first year of Worcester *hard* porcelain.



WORCESTER. A mark used by Messrs. Kerr and Binns, the recent proprietors, for fancy goods, since 1857.

In 1862 another joint stock company was formed, called the Worcester Porcelain Company, Mr. R. W. Binns having the direction of the artistic department, for which he is so well qualified, and Mr. E. Phillips being general superintendent.

We give the following curious marks, which are frequently found upon English china, and which have caused some confusion in the attempt to appropriate them to their respective localities. They are merely *painters'* and *workmen's* marks,

certainly not *trade marks*. Most of these, however, appear on the Worcester porcelain, especially upon small wares, others are found on the Bow and Bristol ware, but it is very difficult to discriminate. The first seventeen marks are on specimens in the Collection of Mr. Octavius Morgan, M.P.; the other seventeen have been kindly furnished by Dr. Diamond, but the list may be yet considerably increased.



WORCESTER. In 1800, a third china manufactory was established in St. Martin's Street, by Mr. Thomas Grainger, nephew of Mr. Humphrey Chamberlain. The firm was successively Grainger and Wood, and Grainger Lee and Co., Grainger, Lee, and Co., Mr. Lee having joined about 1812.

*George Grainger  
Royal China Works  
Worcester.*

WORCESTER. Mr. George Grainger succeeded his father in 1839. This mark is on a jug, with a well-finished painting of the City of Worcester, inscribed: "Worcester Regatta, 1846." In Mr. Brown's possession.



The firm is now G. Grainger and Co., using the mark annexed.

YORK. There was a manufactory established at the Manor House, York, about 1665, of which little is known, except the mention of its existence by Ralph Thoresby and Horace Walpole. In Walpole's *Catalogue of Engravers* we learn that "Mr. Place was a gentleman of Yorkshire, and had a turn for most of the beautiful arts. He painted designs and etched. \* \* \* \* He was a younger son of Mr. Rowland Place, of Dimsdale, in the County of Durham, and was placed as clerk to an attorney in London until 1665."

Ralph Thoresby, in his *Ducatus Leodiensis*, often mentions Mr. Place with great encomiums, and specifies various presents that he made to his Museum. He tells us too that Mr. Place discovered an earth for, and a method of making porcelain, which he put in practice at the Manor House of York, of which manufacture he gave Thoresby a fine mug. "His pottery cost him much money; he attempted it solely from a turn for experiment, but one Clifton of Pontefract took the hint from him and made a fortune by it." Mr. Place died in 1728, and his widow, (by whom he had a daughter married to Wadham Wyndham, Esq.), quitting York, disposed of his paintings.

Thoresby says: "Wortley Parish. Here is a good vein of fine clay that will retain its whiteness after it is burnt, (when others turn red) and therefore used for the making of tobacco pipes, a manufacture but lately begun at Leeds. \* \* \* \* As to this manner of making of pipes I can add nothing to what Mr. Houghton has writ in his very useful collections for the *Improvement of Husbandry and Trade* (4 vol. No. 154), where he tells us also that the pint mugs and even china ware, were made of this sort of earth, of which, saith he, we may make as good in England as any in the world. And this I am fully convinced of, having a specimen in this museum, made of English materials, in the Manor House, at York, by the very ingenious Mr. Francis Place, who presented it to me with one of the outer covers (seggars) purposely made to preserve it from the violence of the fire in baking." In the Catalogue of his museum (p. 477) is described "one of Mr. Place's delicate fine mugs, made in the Manor House, at York; it equals the

true china ware ; " he adds, " Mr. Houghton, in his Collections, tells us that there were very good made at Fulham," &c.

Lord Orford says, " I have a coffee cup of his ware ; it is of grey earth, with streaks of black, and not superior to common earthenware." This specimen was sold at Strawberry Hill, and is now in the possession of Mr. A. W. Franks ; it is of very fine stoneware, of light fabric, but perfectly opaque, ornamented with black streaks and similar in composition to the small specimens of Dwight's early Fulham ware, in Mr. Reynolds's Collection, alluded to further on.

**LEEDS.** This establishment was founded about 1770 by Messrs. Hartley, Greens and Co., who subsequently published a book of patterns of the ware made by them, entitled *Designs of sundry articles of Queen's ware, or Cream-coloured Earthen-*

*ware, manufactured by Hartley, Greens,*

**Leeds Pottery.** *and Co., Leeds, 1786.* This ware has much perforated or basket work. The name of the firm is also occasionally seen impressed on the ware.

Hartley, Greens & Co.  
**LEEDS POTTERY.**  
The partners in 1783-4 composing the firm were, William Hartley, Joshua Green, John Green, Henry Ackroyd, John Barwick, Samuel Wainwright, Thomas Wainwright, George Hanson and Saville Green. In 1800 two fresh partners joined the concern, Ebenezer Green and E. Parsons. A great extent of business was carried on, but in consequence of disagreements among the numerous persons interested, the concern was thrown into Chancery, and in 1825 it was purchased by Mr. Samuel Wainwright, and for a short time was styled S. Wainwright & Co. At his death in 1832 the trustees carried on the business under the style of the " Leeds Pottery Company," managed by Stephen Chappell, and shortly after the whole concern was transferred to Stephen and James Chappell, and continued by them until 1847 when they became bankrupt.

The assignees carried it on for a few years, managed by Mr. Richard Britton, and in 1850 Mr. Samuel Warburton bought the works in partnership with Britton, under the style of Warburton, Britton, and Co.

LEEDS. Green. On some wicker pattern plates and baskets, with perforated borders, with a sort of diamond ornament in the centre, impressed. This being a favourite pattern, was made by most of the makers of Queen's ware. They are found



so much alike as to pattern and quality as to render it almost impossible to distinguish one maker from another. Dr. Diamond has a collection of this par-

ticular basket ware, some with "Wedgwood," "Neale & Co.," "Leeds Pottery," the G and crown, &c.



C G  
W

CG



LEEDS. This mark is on a pair of green and white shell-shaped dishes of Leeds pottery. The mark of C. G. has been attributed to Leeds; that in the margin is on a cup and saucer of white English pottery, with paintings of landscapes and the raised wicker border, common to this manufactory. The letters impressed.

LEEDS. This mark occurs on a pottery of the same fabric, and the arrow head is also supposed to be an early mark.

The manufactory is now carried on by Messrs. Warburton and Britton, the greater portion of their trade being in toilet services, mugs, pitchers, &c., in printed transfer ware.

LEEDS. On a two-handled bell-shaped tyg, painted with a Carpenter at work, his wife bringing him something to drink, and over their heads is written, "*John and Ann Aked;*" on the other side is a bouquet and detached flowers, all in colours. In Mr. T. Fisher's possession.

DON POTTERY, near Doncaster. There was a pottery on the River Don, established by Mr. John Green, of Newhill,

who came from the Leeds pottery about 1790. In 1807 some other members of his family joined, and the firm was for a short time "Greens, Clarks, & Co."

Mr. John J. Bagshawe, of Sheffield, has a pattern book containing designs of nearly 300 specimens. The title is as follows: "Designs of sundry articles of Queen's or cream-coloured earthenware, manufactured by Greens, Clarks, & Co., at DON POTTERY near DONCASTER, with a great variety of other articles. The same enamell'd, printed or ornamented with gold or silver, to any pattern; also with coats of arms, cyphers, landscapes, &c." The Don pottery was very similar to that of Leeds, frequently of pierced work, baskets, vases, dinner, dessert, and tea services, &c. In 1834 the works passed by purchase to Mr. Samuel Barker, of the Mexborough Old Pottery, in whose family it still remains. The products of the early period were cream-coloured and fine earthenware, and the usual mark was "Don Pottery." The recent marks used by Barker are the crest of the fore part of a lion rampant holding a flag, inscribed DON, and underneath POTTERY, sometimes with his name above, and an eagle displayed rising out of a ducal coronet; this last was only used for a short period, the demi lion within a garter being resumed.

This mark is stamped on an earthenware plate, with a coloured print of a landscape, of cheap DON POTTERY. character. In Mr. Bohn's Collection.

This name is stamped on a canister of octagonal form, of yellow clay, ornamented with chocolate brown appliqué, musical trophies, and medallions of female figures in relief, and, very fine work, in emulation of Wedgwood. In the possession of Mr. E. Norman.

AT  
R

DON POTTERY. On an earthenware goblet on foot. Pale pinkish glaze, white band with branched stem in red and green, round top, green bands, white inside. h.  $4\frac{1}{2}$  in., d.  $2\frac{3}{4}$  in. From Dr. Brameld's Collection.

HULL. BELLE VUE POTTERY. An extensive manufactory was carried on here by Mr. William Bell. It was situated on the Humber Bank, Hull. He had a dépôt at Hamburg under the management of Mr. Edward J. Bell. Mr. John J. Bagshawe of Sheffield, has the receipts for the various bodies and glazes of the ware made here from 1820 to 1840. The principal varieties were cream colour, common painted, blue or brown printed, with landscapes, &c. The trade mark is shown in the margin. Mr. Bell had as many as 30 apprentices. In his prospectus he undertakes to supply earthenware 30 per cent.



cheaper than Staffordshire, and as there are always Danish and German ships, which usually return empty, the freight is very low. He exported largely to Germany, and dealt also in potter's materials and colours, and had flint mills at the Humber bank.

NOTE.—To give an idea of the working of such an establishment, we here quote the expenses for the year 1837, extracted from the books of the Belle Vue Pottery, in the possession of Mr. John J. Bagshawe :

	£	s.	d.
Slip kiln .....	96	19	0
Flat men.....	144	4	9
Pressers .....	47	1	10
Throwers and Turners .....	376	5	6
Saggar making .....	33	15	11
Cock spurs .....	26	18	10
Modelling .....	21	0	0
Printing .....	164	0	11
Biscuit firemen .....	59	16	11
Biscuit painting .....	89	18	8
Gloss firemen.....	113	9	4
Packing, &c. ....	104	19	8
Engineer.....	79	10	5
Enamel painting .....	76	17	9
<hr/>			
	<u>£</u>	<u>1434</u>	<u>19</u>
			6

This amount does not include rent, steam mills, sheds, kilns, wear and tear or materials, &c. The "cock spurs" are the small triangular or pyramidal pieces of clay, three of which are placed under each piece in the seggars to prevent adhesion in the kiln.

CASTLEFORD, 12 miles from Leeds, established about 1790, by David Dunderdale, for the manufacture of the finer kinds of pottery, especially Queen's ware and Black Egyptian. Mr. Dunderdale took into partnership a Mr. Plowes, and in 1803 the firm was D. Dunderdale and Co. The works were closed in 1820, and a part of them was taken by some of the workmen, whose names were George Asquith, William and Daniel Byford, Richard Gill, James Sharp, and David Hingham. They were succeeded by Messrs. Taylor, Harrison and Co., and in 1854 by Thomas Nicholson and Co.; their mark is T N and Co. in a garter, surmounted by a crown.

The name, impressed, occurs on a black Egyptian earthenware service, with raised flowers, like Wedgwood; the coffee pot has on the cover a female figure seated; in Mr. Roach Smith's Collection. The late Rev. R. Pulleine had a mug with raised figures, white, with a brown rim similar to Wedg-

D. D. & Co.  
CASTLEFORD  
POTTERY.

wood, and part of a dessert service, painted with landscapes and views in bistre, on white ground; these all have the initials of the name impressed as in the margin. Stoneware tea pots, with

subjects in relief and blue line borders, have a hinge of earthenware attached to the lid, through which a metal pin is passed and fastened to the rim.

MIDDLESBRO  
POTTERY CO.

MIDDLESBOROUGH, Yorkshire. Impressed on a white cup and saucer, embossed with flowers on the borders. In the possession of the Rev. T. Staniforth.

MIDDLESBOROUGH. This mark is stamped plain on a square earthenware dish, with raised embossed edge like a picture frame; border marbled with arsenical lustre, pinky; white centre, on which is printed in black, with a wreath of flowers round it—



"Job. 14, 10. For man dieth and wasteth away, yea, man giveth up the ghost, and where is he." Bought at the pottery about 1848. In Mr. Fisher's possession.

FERRYBRIDGE by Knottingley, near Pontefract. Established in 1792 by Mr. Wm. Tomlinson, with whom were associated Mr. Seaton, a banker, Mr. Foster, a ship owner, Mr. Timothy Smith, a coal proprietor, and a retired gentleman named Thompson, under the name of TOMLINSON & Co. In 1796 they took into partnership Ralph Wedgwood, son of Thomas Wedgwood, partner of Josiah, the firm being Tomlinson, Foster, Wedgwood and Co. During this time they imitated Josiah's ornamental jasper and other wares, to which they were very inferior, and placed upon these articles the name of Wedgwood & Co. alone, omitting the names of the other partners. Until 1804 the works were known as the KNOTTINGLEY POTTERY, but they were then altered to FERRYBRIDGE POTTERY. In 1826 the name of the firm was for a short time Wigglesworth and Ingham, and afterwards Messrs. Reed, Taylor, and Kelsall, until 1851, when the works were purchased by Mr. Lewis Woolf.

YEARSLEY. Wedgwood. *Circa* 1700. There was a manufactory of pottery here in the beginning of the XVIIIth Century on the estate of Sir George Wombwell, adjoining New Burgh Park ; where his tilery now stands "Old Wedgwood made *pancheons*." A pantheon was a sort of deep pan. Several earthenware pitchers and fragments have been dug up on this spot of a coarse brown ware, with lead glaze. There is a traditional distich in the district, as follows :—

"At Yearsley there was puncheons made  
By Willie Wedgwood, that young blade."

A brown earthenware oven, green glaze, semi-circular, open at top, with a hollowed ledge round the inner side about half way, and a flat bottom, having two handles at the sides, and between them a crinkled ornament, was dug up at Yearsley, near Easingwold, Yorkshire, together with a plain earthen crock or *pancheon* of red earth, green glaze, having a handle on each side. These are in the possession of Mrs. Eason Wilkinson, of Green Heys, Man-

chester. This mark, incuse before the glaze, is on the upper part inside the oven. They were bought at the sale of Mr. Scott, steward to Sir George Wombwell, on whose estate the pottery of Wedgwood was. At Yearsley there still exist members of the Wedgwood family,\* who have recently been claiming, as heirs of Josiah, some property in Staffordshire. The distich has been handed down orally for many generations in the neighbourhood.

MEXBOROUGH, near Swinton. A manufactory of pottery, established towards the end of the last century, for a common description of pottery, by a person named Beevers, trading

as Beevers and Ford; being built close  
REED. to a rock, it was called the "Rock  
Pottery."—Subsequently it was Ford,

Simpson, and Beevers, who made cane-coloured jugs, dishes, &c., for household use. The works passed into the hands of Messrs. Reed and Taylor, who also owned some works at Ferrybridge; they introduced a finer ware. In 1839 it belonged entirely to Mr. John Reed, and is still successfully carried on by his son.

At the sale of the Rockingham works, about the year 1842, Mr. Reed purchased many of the moulds, among which were Conisburgh Castle, and some large vases in close imitation of the Oriental, called the "lotus vases," which have frequently been purchased as Chinese. Mr. Reed kindly presented the author with a pair made from these moulds, but without the coloured decorations they were wont to be adorned in, at the Rockingham works.

SWINTON, near Rotherham. A manufactory of pottery on the estate of Charles, Marquis of Rockingham, established in the year 1757, conducted by Mr. Edward Butler. In 1765 it was carried on by Mr. William Malpass, who had another manufactory at Kilnhurst, in the neighbourhood. In 1778

\* According to the Register, John Wedgwood of Yearsley, was "buried in wollen" in 1682, and in 1692 a William Wedgwood, who was probably the father of Willie Wedgwood. We also find in 1690 the death of Isabel Wedgwood recorded, perhaps his mother.

the works were taken by Messrs. Thomas Bingley and Co. (John and William Brameld being partners,) who enlarged them, and made earthenware of a superior quality, and stoneware. From about 1790 to 1800 the firm was Greens, Bingley and Co., one of the Greens of Leeds having joined it. In 1807 the works passed entirely into the hands of Messrs. John and William Brameld, and subsequently Messrs. Thomas, George, Frederick, and John Wager Brameld became the tenants.

The Rockingham tea pots were in great repute for extracting the full flavour of the tea; they were taller than usual, and in form more like a coffee pot, which was considered a great improvement. Mortlock, the china seller of Oxford Street, is said to have ordered of this article alone £900. worth for one season's demand. These tea or coffee pots were of a chocolate-coloured glaze, lined with white. Occasionally we find the name of MORTLOCK stamped upon them; sometimes they are stamped with BRAMELD.

About the year 1823 Mr. Thomas Brameld directed his attention to the manufacture of porcelain of the finest description, employing the best artists and sparing no expense to bring it to perfection. John Wager Brameld was himself a painter on porcelain; there are some authenticated pieces presented by him to Mr. Robert Allen, of Lowestoft, formerly a painter in that manufactory, viz., a snuff box and a set of vases. In 1826 they became embarrassed, but the works were continued by the assistance of Earl Fitzwilliam till 1842.

There is a very lofty Rockingham vase in the S. Kensington Museum; it is nearly 4 ft. high, and fired in one piece. It is most elaborately painted with flowers and small medallions of landscapes; the three handles are formed of gilt oak branches, and it rests on three lions' paws on morone ground. The cover is surmounted by a rhinoceros. The companion vase is at Wentworth House. Dr. Nunnelly, of Leeds, has a dessert service, delicately painted with birds, and some biscuit figures of peasants, produced at this factory. Mr. John Manning, of Leeds, has a compotier of blue and gold trellis ground, bor-

dered with flowers in relief, with views of Lowther Castle, &c. This is part of a service made for King William IV. in 1832, and which, from its expensive character, is said to have caused the ruin of the firm; it was painted with views of the seats of the nobility and gentry. A specimen plate of this service was recently sold by auction for the enormous price of £30.

Mr. Emerson Norman, of Norwich, has some fine sets of Rockingham china tazzas, designed for dessert services, the stems having plants and fruit in relief coloured after nature, especially the mulberry, painted with views of gentlemen's seats; also a lofty centre piece, light blue ground, and acorns in relief, painted with "The Tight Shoe" and "The Young Soldier."

**SWINTON.** Called the "Swinton Pottery." The annexed mark of a griffin, the Rockingham crest, is usually placed

on china. It was adopted about 1823, the commencement of the manufacture of porcelain under the patronage of Earl Fitzwilliam, whose second title is Marquis of Rockingham. This mark is in red, on porcelain vases, in imitation of Oriental. The name is also found on tea services of yellow clay, glazed inside, with figures outside in blue, of children playing, in the style of Wedgwood. A portion of the works is still occupied by Mr. Isaac Baguley, formerly in the employ of Messrs. Brameld, who purchases earthenware and china in the biscuit state and decorates it. The flint mill is still occupied and worked by the widow of Thomas Brameld.



Brameld.



Baguley was a painter of birds. Speight painted interiors and figures, copies of Wilkie, &c. Cordon painted landscapes and views of gentlemen's seats, in which he was succeeded by Lucas.

OSMOTHERLEY POTTERY, Yorkshire, has been discontinued many years. A brown jug is in Mr. John J. Bagshawe's Collection.

HOLMES Pottery, near Rotherham, a manufactory of earthenware, is still carried on at this place.

WAKEFIELD. Thoresby, in his Diary, writes :—" March 16, 1702. From Wakefield then by Allerthorp and Silkhouse to the *Pot-ovens* (Little London in the dialect of the poor people), where I stayed a little to observe, not only the manner of forming their earthenware, which brought to mind the words of the Prophet, ' As clay in the hands of the potter, so are we in the Lord's,' but to observe the manner of building the furnaces, their size and materials, which are small, and upon the surface of the ground, confirming me in my former apprehensions that those remains at Hawcaster-rigg (*Philosoph. Trans.*, No. 222) are really the ruins of a Roman pottery."

SUNDERLAND. The "Sunderland Pottery" was established in the early part of this century, doing a considerable trade in 1824. Some common figures of the Seasons are in the Jermyn Street Museum. The ware made here was also frequently decorated with the pink metallic lustre so usual on the Sunderland jugs, &c. ; one favourite pattern was a ship of war, accompanied by verses suitable for DIXON AUSTIN & Co. sailors. A butter dish, showing the character of the ware, may here be given ; it has "The Northumberland, 74 guns," printed in colours :—

" The troubled main, the wind and rain,  
My ardent passion prove ;  
Lash'd to the helm, should seas o'erwhelm,  
I'll think on thee, my love."

DIXON & Co. Underneath is the manufacturer's Sunderland Pottery. name. In Mr. J. L. Baldwin's Collection.

SUNDERLAND. *The Newbottle Pottery*, carried on in the last century by Anthony Scott, was removed in 1788 to the *Southwick Pottery*; the works being then newly built, it was carried on by his descendants *Scott, Brothers & Co.* under the name of Scott, Brothers and Co.

PHILLIPS & CO.  
Sunderland, 1813.

PHILLIPS & CO.  
Sunderland Pottery.

SUNDERLAND. *The Garrison Pottery* was established in the early part of this century by a Mr. Phillips, who produced Queen's ware, &c. The marks in transfer were as in the margin.

SUNDERLAND. The *Ford Pottery*, at Hylton, near Sunderland, where brown ware and white and coloured goods were made; now discontinued. There was

J. PHILLIPS,  
Hylton Pottery.

also the *Hylton Pottery*, established about 1780, carried on for some time by Mr. J. Phillips and Mr. Maling.

SUNDERLAND. A manufactory of pottery and earthenware services was flourishing here in the beginning of this century, and it is spoken of in the papers of the

DAWSON.

Belle Vue Company (in possession of Mr. John J. Bagshawe). A specimen of the ware made here, a cup and saucer, in Dr. Diamond's Collection, has a coloured transfer of figures bordered with the pink metallic lustre; the name stamped in the clay.

NEWCASTLE (upon Tyne). The name impressed on a quart mug, handsomely mounted in silver; on the cover is inserted a gold coin of Charles XIII.,

FELL.

King of Sweden. The mug is of fayence, with raised and coloured flowers round the top, and a belt of bronze lustre, on which is written, "Warranted Winchester measure." In Mr. Reynolds' Coll.

NEWCASTLE (upon Tyne). T. Fell and Co. proprietors. It was called "St. Peter's Pottery."

T. FELL & CO.

They exhibited common earthenware at the International Exhibition in 1862.

*Sheriff Hill Pottery.*

NEWCASTLE (upon Tyne). This pottery was carried on by Mr. Edward Lewins, in partnership with Mr. George Patterson.

## SEWELL &amp; DONKIN

SEWELL  
ST. ANTHONY'S.

NEWCASTLE (upon Tyne) at "St. Anthony's," about  $2\frac{1}{2}$  miles from Newcastle, makers Sewell and Donkin; Queen's ware and pink metallic lustre; also printed subjects; sometimes SEWELL alone, the name stamped. A jug of his make, his cupids in relief, coloured with pink metallic lustered clouds and bronzed borders. He also produced ware like that of Leeds, pierced wicker baskets, &c.

NEWCASTLE. This occurs on an earthenware fruit dish on a stand, embossed with wicker pattern sides and pierced border, a group of fruit in the centre, (date about 1800). The ware is like



Leeds pottery, but of a whiter and better colour; there are numbers underneath the mark, all stamped.

SOUTHWICK, near Sunderland. "The Wear Pottery," established by Messrs. Brunton and Co., succeeded by Messrs. Moore and Co. Their names occur on jugs, with prints of a view of the bridge over the Wear at Sunderland, commemorating the erection and opening of the

MOORE & CO.  
SOUTHWICK. potteries at Southwick, which are alluded to in the *Penny Cyclopædia*, among other manufactures. These transfers of Nelson's victories and other popular subjects were surrounded by a pink metallic lustre. On a mug, with a toad inside the cup, which is discovered when the drinker has half emptied it, is inscribed,

"Though malt and venom seem united,  
Don't break my pot or be affrighted."

Two of these jugs are in the possession of Mr. Hawkins of

Grantham; they are of a creamy white colour, similar to the Leeds pottery. The manufactory is mentioned in the *Belle Vue* papers (in Mr. John J. Bagshawe's possession) as doing an extensive business.

**STOCKTON-ON-TEES.** This pottery was established in the early part of this century by William Smith of Stockton, in

**STOCKTON POTTERY.** conjunction with John Whalley, a Staffordshire potter. They entered into partnership with Wm. and Geo. Skinner.

In 1833 the firm was "Messrs. J. Smith and Co., Stockton Pottery." In 1840 we find "W. Smith and Co., North Shore Pottery, Stockton," which was perhaps another firm. About the year 1848 Messrs. Wedgwood of Etruria applied for an injunction against Messrs. W. Smith and others of Stockton for using their name stamped or printed on pottery made to imitate their

**WEDGEWOOD.** productions. The stamp used by them was WEDGEWOOD instead of WEDGWOOD.

The mark in the margin is impressed on a plate, with embossed may-flower border painted in

**W. S. & Co.** purple *camaieu*, with Virginia and her **QUEENS. WARE.** goats. In the Rev. T. Staniforth's Collection.

**STOCKTON.** They also made great quantities of coble boats, which were purchased by sailors and others to give as presents on long voyages. One of these, painted with green stripes, is in Mr. E. Hailstone's Collection.

**NOTTINGHAM.** In Deering's *Historical Account of Nottingham*, 1751, he speaks of potter's ware being made here. No manufactory exists at the present day. There is a specimen in the Geological Museum—a large brown earthenware bowl—with "November 20, 1726," impressed on the outer rim.

**NOTTINGHAM.** This inscription, in  
*John Smith Jun<sup>r</sup> of Bafford near Nottingham. 1712.* cuse, is round an earthenware jug, of light brown glaze, and a slight metallic lustre. In the Collection of Mr. E. Norman.

The ware made here in the first half of the XVIIIth Century is very hard and durable, and has usually a light brown lustrous glaze, frequently ornamented with dotted designs, or incised outlines of stalks and flowers, especially the pink. The earliest dated specimen we have met with is the jug described opposite. Mr. John Hawkins, of Grantham, has a tobacco jar, in form of a bear, of brown lustrous glaze, his head being the cover, a collar round his neck, and a chain to which is attached a large hollow ball, containing stones and holes, used as a rattle; on the ball is impressed the name "Elizabeth Clark, Dec<sup>r</sup> y<sup>e</sup> 25<sup>th</sup> 1769;" also a neatly made puzzle jug, of the same lustrous glaze, ornamented with a vase of pinks and scrolls round the lower part, the flowers being a dark red colour, on the front is the date 1755, underneath the bottom the initials G. B.

CHESTERFIELD.\* In this neighbourhood many pot works were established in the last century, the principal productions being a brown ware of peculiarly hard and durable quality, as well as stoneware. The clay was obtained from the East Moor, Derbyshire, and from Brampton, a few miles away, the former standing a higher degree of heat, they were usually mixed and covered with a salt glaze. A number of quaint vessels and "bears," like those of Nottingham, were made here.

WHITTINGTON, near Chesterfield. The manufacture of pottery was carried on in the early part of the last century by Mr. Wm. Johnson and Mr. Aaron Madin.

BRAMPTON, near Chesterfield. Potteries were established here in the early part of the last century, the principal ware produced being the ordinary brown ware, of hard and close texture and reddish glaze. About 1800 these works were carried on by Mr. Wm. Bromley, who, in addition to the brown ware, made a cream-coloured fayence with transfer prints. They were subsequently worked by Robert Bambrigge and Co.

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\* These particulars are taken from Mr. Llewellyn Jewitt's notices in the *Art Journal*.

BRAMPTON. In the last century there were six earthenware manufactories at this place, conducted by Mrs. Blake, Mr. Wm. Bridden, Mr. Luke Knowles, Mr. Thomas Oldfield, Mr. John Wright, and Messrs. Wright and Co., producing brown-ware filters, jugs, tobacco jars, puzzle jugs, &c. In Mr. John J. Bagshawe's Collection is a brown-ware posset pot, made at Brampton, decorated with raised ornaments, and dated 1774. The firm of Oldfield and Co. is mentioned by Brongniaart, as located in 1843 at Chesterfield.

TICKENHALL POTTERY, supposed to have been established as early as the XVIth Century, produced articles of a coarse, hard body, of a dull brown colour, sometimes decorated with yellow slips.

## DERBY.

This important manufactory of porcelain was founded in 1751, by Mr. William Duesbury of Longton, Staffordshire, the son of William Duesbury, of Cannock, in the same county.

Among the collections of papers relating to pottery and porcelain which belonged to the late Jacob Burn, and have recently come into our possession, there are two letters, containing reminiscences of the old Derby manufactory in the Nottingham Road; one by Mr. Locker, who was apprenticed there in 1809, and subsequently carried on a smaller business in King Street, Derby, about 1849; the other notice is by Samuel Keys, apprenticed to the first William Duesbury in 1785. He was a clever ornamentalist, and ended his days in the employ of Minton. From these documents, written about 1855, we obtain the following history, the interesting nature of the information contained in them must be our excuse for the length of the extracts:—

Mr. Locker tells us that "The earliest manufactory of earthenware at Derby was carried on by Mr. Heath, at Cock Pitt Hill. This gentleman was also a banker in Full

Street; it was on a very extensive scale, but we have no record of the date of its establishment. Mr. Duesbury was a clever man, and took a fancy to the pot and china business, and he became acquainted with Mr. Heath, with a view to carrying out his own idea of china making, which he did successfully, by first making animals in a small way, and by degrees building a very extensive manufactory himself."

"About 1745, a man, said to be a foreigner, in very poor circumstances, living in Lodge Lane, made small articles in china, such as birds, cats, dogs, sheep, and other small ornamental toys, which he fired at a kiln in the neighbourhood belonging to a pipe-maker named Woodward. Mr. Duesbury frequently visited this image maker and took great interest in his small manufactory, and becoming desirous of improving the art, he engaged his services on his own account, and with the assistance of Mr. Heath, at that time considered a man of large property, he soon added considerably to his stock of useful and ornamental articles.\*

"The Cock Pit Hill manufactory, however, began to decline, and from a variety of causes Mr. Heath, to the surprise of every body, became a bankrupt. At the sale which ensued Mr. Duesbury was a large purchaser, and he took the earthenware over to Ireland, which proved to him a very fortunate speculation. Mr. Duesbury commenced building a manufactory over St. Mary's Bridge, which was finished in 1751, and he made porcelain there in the same year."

Mr. Locker says, "It was a remarkable thing, that the old hands could never furnish any precise data, about the Derby factory, prior to 1751; not even Keys, who was an apprentice to the first Mr. Duesbury, as far back as 1785; I have had many conversations with Miss Duesbury, who is the daughter of the second Mr. Duesbury, and used to sell china at the warehouse over St. Mary's bridge, about the time Isaac

\* Mr. Jewitt thinks the foreigner was a French refugee, named Andrew Planché; having in his possession the draft of a deed (which was never executed) of partnership for ten years between Heath, Duesbury, and Planché. Probably Mr. Heath's bankruptcy, about 1750, altered all these arrangements, for Planché's name never appears again in connection with the works.

Farnsworth was the leading man for her father, in the figure trade; but I could glean nothing, for she and other branches of the family, when they were at fault for data, always applied to me, as I was the person employed to look over all the old documents, when the Derby factory unfortunately got into Chancery, and every thing relating to the figure trade was required by the Chancellor, in order to ascertain the value of the models, for that was the bone of contention between the second Mr. Duesbury and Mr. Kean, so that the historical part was destroyed, but I have no doubt in my own mind that china was made at Derby some 5 or 6 years before Worcester; I however did not take any particular notice of dates, for I did not like the job of looking over books and papers above one hundred years old; they were very dirty and injured my clothes very much. With regard to printing, I know comparatively little as to its rise; I however *do* know that there were things *printed* amongst the stock, removed from Cock Pit Hill to the factory, and wooden sort of things they were; I have seen cups and saucers and plates, *all printed*, they were chiefly water fowl, such as ducks, &c.; they remained in the back office and must have been done at least a century ago."

Samuel Keys tells us, that "about the same time, there was an excellent china manufactory at Chelsea, where a variety of splendid figures, vases, and other beautiful ornaments were produced, and also a great assortment of useful china. They employed first rate artists, in the painting, gilding and general decoration, then superior to anything of the kind in England, but from some mysterious cause, at the time unknown, the Chelsea manufactory suddenly ceased working, although producing excellent ware, and being greatly encouraged and highly patronised. The cause suddenly transpired: English vessels which went to China for teas and other merchandise, were in the regular habit of procuring clay from the natives as ballast on their return; but at length becoming so prying for clay, the Chinese were suspicious and positively prohibited clay being taken as ballast in future; the consequence was,

the Chelsea manufactory being deprived of their principal material could not carry it on. Mr. Duesbury became the purchaser of the whole stock of models, moulds, and unfinished ware, &c., belonging to the concern." Mr. Locker adds, "Mr. Duesbury bought all the stock in trade, finished and unfinished, had it sent to Derby, and engaged the hands employed at Chelsea, and the first painter of that day was brought down to Derby to finish all their first-rate things, his name was Bowman, this was in 1785 or 6."

Keys continues, "A small manufactory at Bow closed about the same time, and Mr. Duesbury had several beautiful figures and ornaments from thence. The Derby manufactory very soon after began to make a conspicuous figure in the town of Derby, and in the china trade of England. Mr. Duesbury lived to an advanced age, when, by paralysis, he was deprived of speech and the use of one side, and in a few months died, sincerely regretted. (Mr. William Duesbury, Senior, died in 1788). He left two sons, William and James, and two daughters; William the elder succeeded his father, and in a short time married Miss Edwards, an amiable and beautiful young lady;\* they had several sons and daughters. Mr. W. Duesbury, Junior, was a persevering man of very superior talent. Patronised by the King, the Royal family, and the principal nobility and gentry, he advanced the porcelain manufactory of Derby, in every branch, to very great perfection. The Duchess of Devonshire honoured him with very extensive orders. Chaste and classical figures in great variety were modelled by first-rate artists, and produced in white bisque, as well as being richly painted; and in the figure trade Derby was at that time without a rival;† dinner, dessert, breakfast, and tea services, with ornaments of the most splendid description graced the show room, which at that time was superior to any in the kingdom."

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\* Married at St. Pancras, by special license, September 26th, 1808, William Duesbury, Esq., of Derby, to Annabella, daughter of William E. Sheffield, of the Polygon, Somers Town.

† There were upwards of 500 figures and groups made at the Derby works, but there were often three or four different sizes of some subjects.

“ I was the last apprentice bound to the first Mr. Duesbury in 1785 or 6, and it was soon perceptible that the constitution of his successor being naturally very delicate, the anxieties of business, and too close application and study, were becoming too powerful ; he was therefore advised to take a partner, and selected Mr. Michael Kean,\* a gentleman in every respect, and a first-class artist ; he was an excellent designer, and introduced a great variety of new and splendid specimens of ornamental and useful articles. Mr. Duesbury got gradually worse and died in the prime of life, leaving very few his equals.”

“ The management of the concern for the widow, her family, and himself, devolved upon Mr. Kean, and in a short time Mr. Duesbury’s son William assisted in the business. It was so conducted for several years, until some family disagreements took place, which caused Mr. Kean to withdraw rather hastily from the connection, and it was disposed of to Mr. Robert Bloor (about the year 1815), who had been clerk and salesman to the firm several years. He greatly increased the business, employing fifty painters and gilders, besides a great number of apprentices, and several females, burnishers, potters, &c., to correspond. In 1820, he manufactured to a great extent, and selling largely by auction, dispersed his wares over all parts of England.”

“ That system proved destructive to the reputation of the manufactory, which began to decline, and his health failing, he was compelled to relinquish taking an active part in the business, and there being no one capable of conducting it with any spirit, it of course fell off, and Mr. Bloor after a distressing and protracted illness died.”†

“ The business was continued for a short time for the widow and two children, until they also died, leaving a granddaughter of Mr. Bloor’s, who married Thomas Clarke, a malster and corn-factor at Derby ; but not understanding the business, and having no inclination to persevere, he sold the entire plant,

\* Mr. Kean married Miss Duesbury, October 29th, 1798.

† From 1828 till the time of his death in 1849 Mr. Bloor was mentally incapable of taking any part in the business, and during that time Mr. Thomason had the entire management of the concern, until a few years before Mr. Bloor’s death, when a statute of lunacy was taken out.

models, moulds, ware, tables, stools, and in short every movable article, *even to the old clock*, to Mr. Samuel Boyle, a china manufacturer of Fenton, Staffordshire potteries ; and the Derby china manufactory is no more." So far Samuel Keys; and to continue his narration, Boyle subsequently failed, and the models, &c. were laid by as useless ; they have since become the property of Alderman Copeland, by whom various articles are being very creditably revived.

In 1769, Mr. Duesbury, of Derby, purchased the Chelsea China works, and carried on both manufactories simultaneously until 1784. The date of the agreement to purchase was Aug. 17, 1769, and on the 5th of Feb. 1770, the Chelsea Porcelain Manufactory and its appurtenances were assigned to Mr. William Duesbury. This purchase entailed upon him some heavy law proceedings against M. Sprimont, for the recovery of a quantity of goods made by him, which Mr. Duesbury considered as part of the purchase. M. Sprimont died in 1771, and we find in the *Westminster Magazine* that in "April, 1773, John Chetwood, Esq., counsellor-at-law, married Mrs. Sprimont, widow of Nicholas Sprimont, Esq., proprietor of the Chelsea porcelain manufactory." In 1784 the works were discontinued, the kilns and every part of them pulled down, and what could be made available sent to Derby.

The following is a list of the principal artists engaged in the Chelsea-Derby Works :—

**PAINTERS.**—Zachariah Bowman, landscapes, flowers, and birds, from Chelsea ; Hill, landscapes ; Brewer, landscapes and figures ; Thomas Steel, fruit ; Bancroft, flowers, insects, &c. ; George and John Hancock, flowers ; Moses Webster, flowers ; Edward Withers, flowers ; Robinson, landscapes ; Cuthbert Lowton, hunting subjects ; E. Prince, landscapes ; William Corden, flowers ; Stanesby, flowers ; George Mellor, insects and flowers ; William Pegg, still life ; Thomas Pegg, gilder ; Samuel Keys, ornamentalist ; John Keys, flowers ; Holland, flowers ; William Billingsley, flowers ; Thomas Soar, gilder ; Joseph Stables, gilder ; William Taylor, Oriental subjects and patterns ; John Haslem, flowers, afterwards figure painter ; Cotton and Askew, figure painters ; others of less note were William Cooper, William Yates, John Yates, Joseph Dutton, John Blood, William Smith, William Longden, &c.

**MODELLERS OF FIGURES, &c.**—Spangler, Stephan, W. J. Coffee, Hartenberg, Complin, Duvivier, Webber, Dear, and others, including Bacon the sculptor, who is supposed to have sent models occasionally, and John Duesbury overseer.

William Billingsley, son of Mary Billingsley of Derby, was apprenticed to Mr. Duesbury of Derby, china or porcelain maker, Sept. 26, 1774, for five years, "to be taught the art of painting upon china or porcelain ware," and to receive 5s. per week during the whole of the five years. Supposing Billingsley to have been 16 years of age when apprenticed, he must have been born in 1758. Mr. Locker thinks that Billingsley was born at Wirksworth. Coffee was formerly a painter in oil, not on china; he also was a modeller, especially of animals. Mr. W. Bemrose, Jun., of Derby, has several examples of dogs and a bull in terra cotta, on which is written in the clay, "W. T. Coffee, fecit 1811. published." He left the works about 1790, and subsequently worked on his own account.

A writer in the *Derby Mercury* of the 10th of May, 1865, (Mr. F. J. Jessop), says that Duesbury was proprietor of some china works at Longton as well as Derby. He alludes to a china jug made in commemoration of Admiral Rodney's victory over the French fleet under De Grasse, which was presented to a club of Derby china workmen, called the "Sick Club." The spout is a head of Rodney, under which is the date April 12th, 1782, and is ornamented with groups of flowers painted by Withers. He also speaks of a "prentice plate," painted by Billingsley, which was kept as a pattern in the Old Derby manufactory until its close in 1848, now the property of Mr. Haslem of Derby.

There was another painter, named Pegg, a quaker, who was clever in painting single flowers and plants, but from a singular notion that it was sinful "to make the likeness of anything," retired from the profession, and kept a shop, which, however, barely kept him; his conscientious scruples did not prevent him from occasionally indulging in the *sin*, for he painted a water-colour group of red herrings, which was placed in his window to intimate that he dealt in that savoury edible. Mr. Haslem of Derby has a thistle plate or square china tray painted by Pegg, with one gathered from "Nun's Green."

Shortly after the purchase of the Chelsea works, new premises were taken in London for the sale of porcelain from the manufactories of Chelsea and Derby. This was in June, 1773, on which occasion a large engraved card was issued by Mr. Duesbury; one of these, in the author's possession, has a deep border, grounded in green, with designs of amphoræ, flower vases, tripod candelabrum, obelisk, ewer and basin, cabaret, tureen, dishes, &c. At the top are two amorini holding festoons, to which are attached medallion busts; on an oval in the centre is written :

"Duesbury & Co., Manufacturers of Derby and Chelsea Porcelain ; most respectfully beg leave to inform the Nobility, Gentry and the Public in General, that they have fitted up the large and elegant *Suit* of Rooms at No. 1 Bedford Street, Covent Garden ; which are now opened with a great variety of Capital as well as useful and Ornamental Articles. A fine assortment of Biscuit *groups* and single figures ; Also a curious Collection of Derbyshire Fluors, Mabasters (*sic*), Marbles, &c. N.B. The rooms are well air'd." \*

At the same time a catalogue in small 4to. of 20 pages, comprising nearly 200 objects, was published. The title states :

"Messrs. Duesbury & Co. proprietors of the Derby and Chelsea Manufacturies, most respectfully beg leave to acquaint the Nobility, Gentry and the Public in General that they have now opened a commodious warehouse in Bedford St. Govent Garden, with large assortments of the following articles specified in this Catalogue : The ornamental part consists of Jars, Vases, Urns, tripods, Altars, &c. Designed in the Antique and Modern taste, &c. The useful part furnishing an extensive variety of rich and select Table and Desert Services, &c. Great Choice of Biscuit Groups and figures in a Grotesque style, from accurate designs, elaborately finished even to the minutest imitation of lace." Also a Collection of Derbyshire Fluors worked into slabs, obelisks, vases, &c. &c.

Our limits will not allow of a lengthened extract from this list, the more especially as the objects are so minutely described, but we will copy a few important specimens :—

"1. Their present majesties the King and Queen and Royal family, in 3 grouped pieces in biscuit—the center piece represents the King in a Vandyke dress, on a blue and gold basement, supported by 4 lions, leaning on an altar richly

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\* The manufacturing of vessels and ornaments from solid fluor spar (called blue John) was begun in Derbyshire in 1765.—*Watson's Chemical Essays*, ii, 227.

ornamented in blue and gold, with hanging trophies of the polite arts and sciences. The crown, munde, and scepter reposing on a cushion of crimson, embroidered, fringed, and tasselled in gold. Height 14 inches.

" 13. A set of 3 crimson coloured crown topped *urns*, with white and gold buttoned squared anses, and circular cartouches, representing on the center urn Venus and Adonis, painted after a drawing of Boucher, and a bouquet; the two side urns of the same form, representing Dido receiving Æneas, Vertumnus and Pomona, and two landscapes, white and gold festoons pass through the anses. Height 13 $\frac{3}{4}$  and 9 $\frac{3}{4}$ . N.B. Two other vases No. 28 being added form a set of five.

" 96. A pair of Mazarine blue and gold Chelsea jars, with white and gold foliage anses and bottoms; the two cartouches represent a shepherd filling the lap of a sleeping shepherdess with flowers, and a nymph uncovered in her sleep by a curious satyr;—both are matched with flower pieces on the opposite cartouches.

" 101. A pair of crimson coloured cabinet cups and saucers, spangled with gold; the cups with two white gold tipped foliage handles; cups and saucers embellished with white compartments to detach two antique heads framed in gold, and suspended on a green and red laurel festoon tied with blue knots."

There are no groups or figures enumerated in this list, but in a catalogue of a sale by auction, by Mr. Christie, at the Royal Academy, Pall Mall, on the 9th and 10th February, 1773, being of the last year's produce of the Derby and Chelsea porcelain manufactories, we find among various ornamental and useful objects, the following biscuit and coloured groups, which the catalogue states "are modelled with the greatest nicety, and particularly suited for the embellishment of deserts."

1. A pair of sitting figures, finely enamelled, and richly finished with gold.
2. Apollo and four Muses: Calliope, Terpsichore, Urania, Melpomene, finely modelled in biscuit.
3. A pair of sitting figures, with a dog and cattle, enamelled, and richly finished with lace.
4. A group of two figures (Spring) finely modelled in biscuit.
5. Four groups of the Elements (Earth and Air, Fire and Water) finely modelled in biscuit.
6. Five Muses: Euterpe, Polyhymnia, Thalia, Erato, and Clio, finely modelled in biscuit.
7. A pair of sitting figures: gentleman singing, and lady playing upon the guitar, finished with lace in biscuit.
8. Two groups, Poetry and Grammar, finely modelled in biscuit.

9. A pair of elegant sitting figures, finely enamelled, gentleman reading, and lady knotting, richly finished with gold.
10. An Altar dedicated to Bacchus, enamelled in figures, a fine crimson ground, superbly decorated with gold.
11. A pair of French horn and guitar figures, finely modelled in biscuit.
12. A pair of sitting figures, with a dog and cat finely modelled, and finished with lace in biscuit.
13. A fine figure of Garrick in the character of Richard III, in biscuit.
14. Two groups, Music and Painting and Sculpture, finely modelled in biscuit.
15. A set of antique Seasons on pedestals, finely modelled in biscuit.
16. A pair of small sitting figures, finely modelled and finished with lace, in biscuit.
17. A pair of elegant dancing groups, enamelled and finished with gold.
18. A pair of figures, Prudence and Discretion, finely modelled in biscuit.
19. A pastoral group, finely modelled, with an antique vase, enamelled.
20. Four groups of the Arts and Sciences, viz.: Painting and Sculpture, Poetry and Music, and Astronomy, in biscuit.
21. A bust of Voltaire, finely modelled, in biscuit.
22. A pair of sitting figures: gentleman playing on the flute, and a lady singing, enamelled, and decorated with gold.
23. A large group: Jason and Medea vowing before the Altar of Diana, enamelled, and richly finished with gold.

Among the splendid services executed at Derby, the following may be particularly noticed:—

An elegant dessert service of 120 pieces, for his late Majesty when Prince of Wales, in 1788.

A service for the Earl of Shrewsbury, upon a rich ground of chrome green, embellished with fruit subjects.

Another for the Duke of Devonshire, enriched with original views of Chatsworth, Hardwick, &c.

Elegant services for Lord Muncaster and for Lord Ongley, richly and tastefully embellished with historical designs.

A service consisting of numerous bowls and dishes for the Persian Ambassador was, in 1819, executed in a style of superior splendour; the ground was gold, chased, and inscribed with Persian characters.

Mineral colours solely are used in painting porcelain, and it is finished with a rich enamel. The gold with which it is splendidly ornamented is reduced to a liquid previously to being laid upon the different articles to which it is applied; they are then committed to the heat of the kiln, when the gold reassumes a solid form, and is afterwards brilliantly polished. (*Glover's Derby*, 1831, i., 205.)

Towards the end of the last century it was very much the fashion for ladies to paint china, not only cabinet specimens,

but sometimes whole services, elaborately covered with flowers and fruit; these were painted in mineral colours, and afterwards burnt in or set in a muffle kiln. The white Derby china was a favourite medium of handing down to posterity these proofs, if not of the taste, at least the industry and perseverance of their grandmothers and maiden aunts, who employed their leisure hours in this way. Many of these anomalous and frequently gorgeous relics present themselves to the perplexed collector.

We have before us an advertisement of a sale by auction, by Mr. H. Phillips, on the 4th July, 1798, at his great room, New Bond Street:—

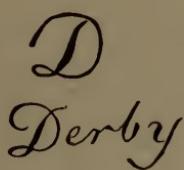
“ Part of the stock of a White Derby China Manufactory, comprising tea and coffee services, many hundred cabinet cups and saucers and ornamental articles, the property of the manufacturers. The above affords to the gentry a favourable opportunity of providing themselves with white porcelain, either for immediate use or to paint upon as specimens of ornament.”

Mr. W. Bemrose, Jun., has kindly enquired of an old man who was engaged at the Old Works about this “White Derby China Manufactory,” of which he gives the following explanation:—

“ At the old works in the Nottingham Road there was a workman employed in the ornamental room named Wm. Duesbury; he was a relation of the Wm. Duesbury in partnership at that time with Mr. Kean, carrying on the works. When Coffee the modeller left the Derby china factory, Wm. Duesbury, who was a potter, left also, and Coffee and Duesbury became partners and manufacturers in a small way in the neighbourhood of Friar Gate; their partnership was of short duration, for Messrs. Duesbury and Kean, thinking these men were likely to become their rivals in the china trade, induced their relative to return to their employment and cease to be a partner with Coffee. This broke up the Friar Gate factory, where, I believe, Coffee afterwards manufactured terra cotta ornaments and figures. The above facts I have frequently heard related by the old potters at the china works in the Nottingham Road. I have no doubt this is the ‘white Derby china’ named in the advertisement; the articles named are exactly what I should expect a small establishment to produce, and the date corresponds, so far as I can ascertain, with the time Coffee ceased to be employed at the Old Derby China Works.”

The old Derby Manufactory in the Nottingham Road was

advertised for sale or to be let, in December, 1846, as there stated, "in consequence of the death of the late owner and occupier, Robert Bloor, Esq.; formerly the property of Messrs. Duesbury and Kean. To treat for the purchase or to rent, apply to Mr. James Thomason, executor of the late Robert Bloor, Esq., or to Mr. Thomas Clarke, corn factory, Derby." It was subsequently pulled down, and a convent was erected on its site, which cost £10,000. This building was also demolished in 1863.



The early mark used before 1769 was either a simple *D* or the word *Derby*. The latter occurs on a very old Derby white china cream jug, painted with fruit and leaves, in the possession of Egerton Leigh, Esq.

**DERBY-CHELSEA.** This mark is on part of the same service, marked with the double anchor, on Chelsea porcelain,



painted with flowers, and the gold unusually thick. In Dr. Diamond's Coll.

**DERBY-CHELSEA.** The Chelsea Works were united to those of Derby in 1769, and the moulds and models from both Chelsea and Bow (abandoned about the same time) were subsequently transferred to Derby, which then became an important manufactory. This union is denoted by the anchor of Chelsea crossing an italic capital *D*.



**DERBY-CHELSEA.** This mark in gold, is on every piece of a dessert service of



forty-four pieces, purchased of W. Duesbury and Co., Derby, for £33. 8s. in June, 1773. In the centre is painted a large bunch of grapes, and round the border, medallions of cameo busts of Roman Emperors, in white on chocolate ground, connected by festoons. In the possession of Sir Philip de Malpas Grey Egerton. The invoice is still preserved, and as it alludes to other pieces, some of which are well known, it is here given entire:

PHILIP EGERTON, Esq.      *Bor<sup>t</sup>. of WILLIAM DUESBURY & Co. Derby.*

		£. s. d.
1772.		
Nov. 7.	Pair of knotting figures, finely enamel'd & gilt .....	2 2 0
1773.		
Jan. 28.	Large Tea Pot, enamel'd blue and gold, chased and burnished .....	1 11 6
April 7.	A Tythe pig groupe .....	0 16 0
	A pair—The Welch taylor and family.....	1 1 0
April 7.	A pair of small Prudence and Discretion .....	0 12 0
June 22.	24 Disert plates in medallions and grapes @ 13/- ...	15 12 0
	2 Large Oval Comports @ 25/-.....	2 10 0
	2 Large heart-shaped Comports at @ 25/- .....	2 10 0
	16 smaller, different shapes @ 16/- .....	12 16 0
Dec. 1.	4 Baskets and Stands @ 31/6 .....	6 6 0
	3 large punch bowls, painted ; y <sup>e</sup> allusion of stag hunting, hare hunting and fishing @ 42/.....	6 6 0
	2 Quart Jugs with the word <i>Fiat</i> and rose and thistle*	2 2 0
	2 Half pint mugs     do.     do.     do.	0 10 6
	A nest of mugs, 5 pieces finely painted with heads and trophies .....	3 3 0
	3 Jugs, various sizes, painted in flowers and gold ...	3 0 0
	Boxes... .	0 4 6
	A trident for Neptune gratis.†	
		<u>£61 2 6</u>

Received SARAH DUESBURY, 9 July, 1774.‡

The following mark, in gold,§ occurs on a set of four oviform vases, made in Aug. 1777, for Philip Egerton, Esq., of Oulton Park, with portraits of himself, his wife

and two children. The invoice of William Duesbury of Derby, is also still preserved, and they are thus described :  
*"4 cups and covers enamel'd with portraits in compartments and striped with gold £6. 6s. od. In the pos-*



\* These mugs were made for a Jacobite Club of the border counties, and North Wales, called the *Cycle* (still in existence as a convivial club), of which many relics are preserved at Oulton Park, especially a portrait of Prince Charles Edward, enclosed in a walnut-wood cabinet, which, according to tradition, was placed upon the table and unlocked when the health of Prince Charlie was given ; and some drinking glasses with the same motto.

† The old Chelsea centre piece of Neptune, here alluded to, is still at Oulton, and was exhibited at the Art Treasures Exhibition at Manchester, in 1857, but in the confusion of returning the contributions the left arm holding the trident was lost.

‡ Miss Sarah Duesbury was the daughter of the second William Duesbury, who managed the sale business over St. Mary's Bridge, Derby, for many years.

§ The pieces bearing the anchor and crown (without the D) were probably made at Chelsea by Duesbury, after his purchase of the works in 1769, as they were continued by him at Chelsea for more than ten years, and not finally abandoned until 1784.

session of his grandson, Sir Philip de Malpas Grey Egerton. The following items occur in the same bill :—

	£	s.	d.
2 Trout heads for Drinking cups .....	0	11	0
Pair of Duck Sauce Boats .....	0	5	0
Dejeuner enamel'd Chantilly pattern .....	1	11	6
Punch Cask, enamel'd with oak leaves and acorns, mounted with a silver cock, gilt .....	4	14	6
2 Druid Cups in compartments, green ground .....	1	11	6

The receipt is signed by W. Duesbury, Jun.

The same mark occurs on some Derby Chelsea plates, painted with vases of flowers in the centre, and festoons with gilt ornaments. In the Collection of Mr. E. Norman.



**DERBY.** Marked in pink on a semi-circular porcelain jardinière, painted with detached flowers in natural colours and small gold sprigs between, gilt borders, and a gilt ram's head at each end. In the possession of Mr. Jeans. It is of English manufacture, and apparently *Old Derby*.

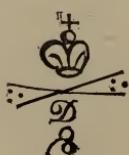
**DERBY-CHELSEA.** On a porcelain plate, painted with trees and birds in blue *en camaieu*; on the rim eight compartments of flowers, and underneath the rim are also flowers. In the possession of the Rev. Henry Legge.

**DERBY CHELSEA.** This mark was used on porcelain, painted in the Chinese style in fine enamel colours, scarcely distinguishable from the Oriental, except in the softness of the paste.

These three marks are copied from the Chinese, representing, apparently, a modelling table. There are five plates in the S. Kensington Museum so marked, finely enamelled in colours, with Chinese flowers, amorini in the centre. Mr. J. Loraine Baldwin has a Derby jardinière, with white goats' head handles, painted with flowers and gold, bearing this mark.



W.DUESBURY.  
1803.



CROWN DERBY. This mark is on a handsome gilt Derby tea service, in the possession of the Earl of Chesterfield.

CROWN DERBY. The crown and letter painted red, the square impressed. On a porcelain plate, of Oriental pattern, in the S. Kensington Museum. Sometimes the square is used without the crown.

This Crown-Derby mark, in purple, with DK, is on a large china mug painted with a landscape and rainbow, gilt edges. The mark of Messrs. Duesbury and Kean, used occasionally after 1795. In the Coll. of the Rev. T. Staniforth.

CROWN DERBY. A later mark than the preceding, usually in red, but occasionally in blue. A crown above a cross, and three dots in each side angle, below which is a capital D; used, from about 1780, by the Duesburys, and continued by Mr. Robert Bloor as late as 1830. Sometimes the cross is omitted, and only the crown and letter pencilled upon the ware.

CROWN DERBY. Showing the mark used in 1803. Part of a set made for the second W. Duesbury. On a green leaf dessert dish, veined and coloured after nature. In Mr. J. Loraine Baldwin's Collection.

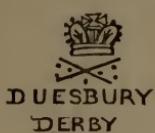
CROWN DERBY. Usual pencil mark in red. This occurs on a florid tea and coffee set of the toilet pattern, made for Mr. Roger Cox of Spondon Hall, by W. Duesbury, about 1810.

DERBY. On a coloured china group of Neptune, standing on a dolphin, and pedestal of rock-work and shells, besides



this mark it has "I size No. 299." In the Rev. T. Staniforth's Collection, who has also a specimen of Crown Derby china with a triangle *cut*, not stamped in the clay as on Bow and Chelsea porcelain. A biscuit vase, with flowers, taken from a sulphur mould, in the Collection of Mr.

W. Bemrose, Jun., is marked in the clay with a *triangle*, and underneath No. 115, as well as the usual Crown Derby mark, which, that gentleman says, signifies John Hills, "his marke," and nothing more. There is frequently found on Crown Derby china in the centre, at the bottom of the piece, a star of six points stamped in the ware; usually without the painted mark in red, but occasionally with it.



CROWN DERBY. This mark is given by Mr. Jewitt, from a design by Mr. Duesbury, but which was not, perhaps, used, as we have never seen a specimen so marked.

Mr. L. Jewitt in his "*Chester China*" gives this mark, which he thinks may have been used at Caughley to pass as Derby-



Chelsea; it occurs on a copper plate for a mug, with landscapes and figures, but it is doubtless the mark of Richard Holdship, who worked both for Derby

and Worcester, placing the name of each city under or by the side of his rebus, the anchor (Holdship) according to his engagement. It will be observed that his anchor (in both instances) differs from that of Chelsea, by the omission of the ring at the top, and in the angle of inclination (see the mark on the jug with the King of Prussia printed on it, p. 573). Mr. Jewitt has in his possession an agreement between Mr. Duesbury, of Derby, and "Richard Holdship, of the city of Worcester, china maker," to print such china as may be required, and this was one of his copper plates. The date of this deed is 1764, after he retired from the Worcester works.

This counterfeit mark of the Meissen *fabrique* is sometimes found upon Derby as well as Worcester; it occurs on several



pieces of a service, the greater portion being marked with the Crown Derby mark in red; also on some copies of Chelsea plates, crimson and gold borders, painted with exotic birds.

**DERBY.** Robert Bloor succeeded Duesbury and Kean about 1815, but continued using the marks adopted by them, of the crown, crossed daggers and dots, with the letter D, until 1830, when he discontinued it, and substituted his own name.

**DERBY.** Bloor's mark, used about 1830 on first-class pieces. The old marks were always painted, but those adopted by Bloor were printed.

**DERBY.** On a statuette in the possession of Mr. Kidd of Nottingham. It may be as well to note, that all the Derby marks previous to 1830 were *painted* by a brush, the latter ones were printed in colour on the ware.

**DERBY.** Mark used by Bloor about 1835. Sometimes this scroll is found under the crown.

**DERBY.** This was used by Bloor about 1839. The works in the Nottingham Road were closed in 1848. Mr. Bloor died in 1845.

**DERBY.** Messrs. Locker and Co. succeeded Bloor when his works were discontinued, and opened a manufactory in King Street, Derby in 1849.

**DERBY.** Courtney was Bloor's London agent, and after the works closed carried on the business in his own name, in London.



DERBY. Messrs. Stevenson, Sharp, and Co. succeeded Locker in King Street, who died in 1859.

DERBY. The late proprietors were Messrs. Stevenson and Hancock. For many years past the old mark of a crown and D, with the cross and dots, had been used on ornamental porcelain ; but, it having been suggested to Messrs. S. and H. that such a practice was calculated to mislead collectors, they adopted this,



which identifies them with the old-established works, and, by the addition of the hilts and the initials of their names, sufficiently marks the difference of the epoch. Mr. Stevenson died in 1866 ; the works being now carried on by Mr. Sampson Hancock, who still retains the same marks, being the initials of his own name also.

PINXTON, Derbyshire. Established about 1793 or 1794, for the manufacture of porcelain, by Mr. John Coke and Mr. William Billingsley. The latter was a practical potter, having been engaged at the Derby China Works as a flower painter ; he brought with him a staff of workmen and their families to assist in the manufactory. It went on successfully, and as many as fifty to sixty men, women, and children were employed, and twelve or fourteen painters. In the British Museum are three tokens of Pinxton porcelain, circular, about  $1\frac{1}{2}$  in. diameter, respectively for 5s., 7s., and 10s., marked in figures in the centre, with this inscription, " Let the bearer have in goods 7," and on the other side, " Which place to the account of John Coke, Pinxton, Dec. 4, 1801." In the beginning of this century, Billingsley left the concern, and it was carried on by Mr. Coke alone for seven or eight years. Mr. Cutts, a painter, who had been his foreman, then took the works ; they were altogether discontinued about the year 1812, and Cutts went into Staffordshire.

The china made here was soft paste, and very translucent,

similar to that afterwards produced at Nantgarw by Billingsley. A favourite pattern was called the "French sprig," or "Chantilly," technically called in the Derby works "129 sprig," being an imitation of the Angoulême china, painted with a forget-me-not, or small blue corn-flower, and a gold sprig laid on the white, edged with gold; groups of flowers, and occasionally landscapes, but never with raised flowers like the Derby, and the ware when not edged with gold was usually blue, but sometimes a morone colour. After Billingsley's retirement, another description of china was made, of a more opaque character, as he kept the receipt of mixing his ingredients entirely in his own possession, and never divulged the secret; at his death it came into the hands of his employer, Mr. Rose, of Coalport. There are numerous specimens of the china in the parish and neighbourhood of Pinxton. An aged widow, upwards of 80, named Vallance, who worked there many years as gold burnisher (of whom there were about a dozen), possesses several pieces, presented to her when she left. She said she well remembered Billingsley, Slater, Marriott and Musgrove as painters, and several hands from Derby; George Mellor was one of them. She also remembers Sir Joseph and Lady Banks visiting the works in 1810, when they purchased three hampers of china; they were received during their stay at the house of Mr. and Mrs. Simpson, who lived close by, and Mr. Cutts, the proprietor, presented the latter with a quart jug, with the letters JMS entwined, in gold (Joseph and Mary Simpson), which is still in the possession of Mr. E. M. Kidd, of Nottingham, their grandson, who has several other specimens of Pinxton china, especially a piece marked with an italic *P* purchased at the works by his grandfather. Mrs. Vallance thought they never made china at Mansfield, though they might paint and enamel it there.

The site of the manufactory is well known, being close to the canal, and the tenements built upon it go by the name of "Factory Square" and "China House Square;" they are inhabited by the colliers of the neighbouring coal mines. Mr. Hawkins, of Grantham, to whom we are indebted for the

above information, possesses some specimens purchased on the spot, and Mr. E. Norman, of Norwich, has a large coffee pot, of soft paste, painted with the “French sprig” pattern, and a tea service, well painted with landscapes and gold borders, marked P. 300, and Mr. W. Bemrose, Jun., of Derby, has a set of three flower vases of the sprig pattern, with ring handles.

WIRKSWORTH. About the year 1770 there was a manufactory of china here, said to have been established by a person of the name of Gill. Pottery was first made, and a punch bowl of copper-coloured lustre, in the possession of Mr. Lucas, of Bentley Hall, Ashbourne, is believed to be a specimen of the manufacture. They afterwards made porcelain (soft paste), the usual decoration being flowers, roughly painted, and shells; tea services, white and gold borders. No mark is known. About seventy years ago it was a cotton store, occupied by the Arkwrights of Cromford. The place where the Old Works stood is still called “China Yard.”

CHURCH GRESLEY, Derbyshire. Porcelain. There was a manufactory of china established at Gresley Hall, the seat of the Gresley family, in 1795.\* It was in existence for about 20 years, and the property was sold in 1825, not being remunerative. My informant, Mr. W. Brown, says, “Part of the buildings were standing as stables in the farm yard, and were repaired in 1848. My mother told me about the Miss Gresleys painting china for themselves, when she went over the works. Gresley Hall was bought by my father from the Gresleys, and was occupied by my grandfather, and we retained it until 1851. We had many dozens of *wastrels*, plates of very fine transparent china, white, with a deep blue tree with birds; they were all said to be imperfect, or they would have received a second colour in gold.”

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\* Sir Nigel Gresley, Bart., was lord of the manor of Burslem; his seats were at Knipersley, Drakelow, and Gresley Hall, which have all passed out of the family. Wedgwood, writing to his brother in 1765, says: “Sally and I are taking a ride to look at poor Sir Nigil’s goods, &c., which are to be sold in a fortnight. He hath left Knipersley with his family, and it is much feared his affairs will never suffer his return.”

## LOWESTOFT.

LOWESTOFT, Suffolk. Established in 1756, for the manufacture of pottery and porcelain, *soft paste*. About 1775 *hard paste* was introduced. According to Gillingwater (*History of Lowestoft*), 1790, but probably written some years earlier :

"The only manufactory carried on at Lowestoft is that of making *porcelain* or *china ware*, where the proprietors have brought this ingenious art to a great degree of perfection, and from the prospect it affords, promises to be attended with much success. The origin of this manufactory is as follows :—In the year 1756, Hewlin Luson, Esq., of Gunton Hall, near Lowestoft, having discovered some fine clay or earth on his estate in that parish, sent a small quantity of it to one of the china manufactories near London, with the view of discovering what kind of ware it was capable of producing, which, upon trial, proved to be finer than that called the Delph ware. Mr. Luson was so far encouraged by this success as to resolve upon making another experiment of the goodness of its quality upon his own premises ; accordingly, he immediately procured some workmen from London, and erected upon his estate at Gunton, a temporary kiln and furnace, and all the other apparatus necessary for the undertaking ; but the manufacturers in London being apprised of his intentions, and of the excellent quality of the earth, and apprehending also that if Mr. Luson succeeded he might rival them in their manufacture, it induced them to exercise every art in their power to render his scheme abortive ; and they so far tampered with the workmen he had procured, that they spoiled the ware, and thereby frustrated Mr. Luson's design. But, notwithstanding this unhandsome treatment, the resolution of establishing a *China Manufactory at Lowestoft* was not relinquished, but was revived again in the succeeding year (1757) by Messrs. Walker, Browne, Aldred, and Richman, who, having purchased some houses on the south side of Bell Lane, converted the same to the uses of the manufactory, by erecting a kiln and other conveniences necessary for the purpose ; but in carrying their design into execution they also were liable to the same inconveniences as the proprietor of the original undertaking at Gunton was ; for being under the necessity of applying to the manufactories in London for workmen to conduct the business, this second attempt experienced the same misfortune as the former one, and very nearly totally ruined their designs ; but the proprietors happening to discover these practices of the workmen before it was too late, they took such precautions as to render every future attempt of this nature wholly ineffectual, and have now established the factory upon such a permanent foundation as promises great success. They have now enlarged their original plan, and by purchasing several adjoining houses and erecting additional buildings have made every necessary alteration requisite for the various purposes of the manufac-

tory. They employ a considerable number of workmen, and supply with ware many of the principal towns in the adjacent counties, and keep a warehouse in London to execute the orders they receive both from the City and the adjoining towns, and have brought the manufactory to such a degree of perfection as promises to be a credit to the town, useful to the inhabitants, and beneficial to themselves."

It is probable that a manufactory of ordinary pottery existed many years before, or at least the Delft ware was painted at Lowestoft, as shown in the dated pieces hereafter mentioned, and the requisite clay was ready at hand.\*

Professor Woodhouse Webb has kindly forwarded us the result of his investigations on the sand taken from the beach at Lowestoft. He says, years ago, before he knew anything of the china made here, he examined it microscopically for professional purposes, and was struck with its purity, in comparison with the sand from other parts of England, being composed almost exclusively of silicious fragments free from colouring oxides and remains of organic matter, which made him, as a stranger, suggest the profitable manufacture of glass

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\* The following curious extract may probably relate to Lowestoft, and the fine white earth discovered by Mr. Hewlin Luson subsequently:—In the heat of the second Dutch war, a ship of that country was wrecked in a storm on the coast of Norfolk; one poor sailor was all who escaped of the crew, and he made shift to reach land on a piece of the wreck." He gets into a field belonging to a gentleman who "had formerly been a merchant and spent much of his time with the Hollander." . . . . He took pity on the stranger, brought him to his house and refreshed him with sleep and a warm suit of cloathes, and found means for his return to his country.

"The merit of his charity was overtaken in the act by a reward as unexpected as the accident. The gentleman had at this time employed a great number of workmen in draining a large tract of meadow, and finding in his discourse that his Dutch guest had some skill in business of that nature, he took him out with him one morning and desired his advice in removing some difficulties that his drainers had met with. When the Dutchman came into the field he stopped short with surprise at a bank of white earth which had been cast up by the diggers. The gentleman demanded the cause of his examining that clay with such earnestness and was answered that it was sold in his country at extravagant rates to the makers of Delft ware and fine earthen vessels, being brought down the Rhine out of some place in Germany and very much coveted in all parts of Holland.

"The gentleman, to make the best of this hint, upon conclusion of the peace, which happened soon after, sent over a sample, and finding the sailor's account to be true, he opened the vein, and dug up such a quantity as brought him in a profit in eighteen months' time of ten thousand pounds. But the stock was exhausted, and he never could find any more in his lands, though he diligently and frequently made it his endeavour."—*Essays for Dec., 1716, by a society of Gentlemen for the benefit of the people of England. London, printed for J. Roberts, near the Oxford Arms, Warwick lane, 1716.*

on the spot. The founders of the porcelain works must have had some local inducement to settle in this out-of-the-way place, and finding pure silica here in unbounded profusion, without cost, was doubtless the reason why Lowestoft was selected as the most eligible spot. Mr. Browne, the leading man, being a good practical chemist, and constantly employed in experimentalizing, this fact could not have escaped him. Mr. Webb also mentions that not far from Lowestoft is a stratum of alkaline clay, that might be used in the process, perhaps the same discovered by Mr. Hewlin Luson, recorded by Gillingwater.

The value of this sand was discovered by the proprietors of the Worcester works, and about the time when the Lowestoft works were closed (1802), or a little earlier, they availed themselves of it in making their best porcelain. Mr. R. W. Binns gives a receipt for a soap rock body then in use :

Lynn sand . . .	300	{ Calcined in	{ of the fritt . . .	300
Flint glass . . .	15	} biscuit oven.	} Soap rock . . .	240

A portion of the old china manufactory is still standing, being converted into a malt kiln ; the two gables at the east end, of red brick, remain intact. The cowl on the top remains in its original state, but the old porcelain kiln beneath, which was probably circular, and made to resist the intense heat requisite for firing the china has been removed, leaving a square area, which is now used for drying malt. The spot in the ravine where they washed and prepared the clay may be seen, and a fine spring of water now runs waste, which was formerly enclosed on three sides by the cliffs, the fourth being earthed up to form a reservoir. It is called the Warren House, on Gunton Dene. The clay for the manufactory was prepared here and first washed in the reservoir. The water which flowed over the top was conveyed by a large pipe into the roof of the warren house, turning a large wheel (said to be the largest of the kind at that time in England) which ground the materials. The house still remains and is now divided into three residences. In one of these the daughter of the man who formerly had charge of the water-wheel resides. This

wheel is said to be still in existence. The value of this beautiful spring of pure water is appreciated at the present day, and the Dutch fishing-boats are frequently supplied from it, the sailors rolling their casks along the dene to be filled.

That a very considerable trade was carried on here in the manufacture of porcelain is beyond dispute, not only in the adjacent counties but in London, where, according to Gillingwater, a warehouse was kept to execute the orders received from the city and the adjoining towns; and being on the extreme easterly point of England, the inhabitants had great intercourse with Holland, where doubtless much of the ware was sold, and it is thought that a considerable amount was exported for the Turkish market. Its greatest prosperity was from 1770 to 1800, towards the end of which time between sixty and seventy persons were engaged in the works, and two travellers constantly employed in obtaining orders; independent of which, the commoner sort of blue and white china was taken home by the women to be painted. The following advertisement from a London newspaper, as early as March 17, 1770, proves that at that time the china was in great demand:

"CLARK DURNFORD, LOWESTOFT CHINA WAREHOUSE, No. 4, Great St. Thomas the Apostle, Queen Street, Cheapside, London. Where Merchants and Shopkeepers may be supplied with any quantity of the said ware at the usual prices. N.B. Allowance of Twenty per cent. for ready money."

The Lowestoft porcelain must have arrived at great perfection in 1775, for in that year we find a man named David Rhodes was employed by Josiah Wedgwood to collect specimens of English china from the various manufactories. The following account is in the possession of Mr. Joseph Mayer:

1775.		<i>s. d.</i>
May 10.	A flawed Chelsea leaf, a Plymouth Tea pot, and 2 Liverpool Coffee Cups.....	0 6
May 12.	A set of Bristol China .....	6 0
	A $\frac{1}{2}$ -pint Worcester basin and broken ware .....	0 6
	2 Slop-basins, Derby and <i>Leastoff</i> .....	1 6
	1 Quart Bristol Mug and Tea pot stand .....	2 6
	A broken Quart Mug, Bristol* .....	0 6

\* The prices at which Wedgwood was enabled to procure specimens of English porcelain will immediately strike the Collector of the present day with astonishment in comparing

The first and earliest china produced here was a soft paste porcelain of fine quality and clear white glaze, painted in colours, sometimes with Chinese patterns ; a favourite border was red and gold trefoil, and the morone or lake scale pattern. Some are also painted with views of Lowestoft and marine views (after designs by an artist named Powles), roses and festoons, &c. This was the principal manufacture for the first twenty years, until the introduction of hard paste; but earthenware was also made.

It was about the year 1775 that hard paste was introduced at Lowestoft in close imitation of Oriental ; it was of very thick substance, but finely glazed, with every variety of decoration. Dinner and tea services, punch bowls, mugs, &c. ; the borders of these are sometimes a rich cobalt blue, with small gold stars. A raised pattern of vine leaves, grapes, squirrels, and flowers, is very characteristic of the Lowestoft hard porcelain on jars and beakers, enclosing Chinese figures, and landscapes which are evidently painted by European artists ; the enamel colours are not so brilliant as the Chinese; vases of flowers in red, morone, purple, and gold, with red and gold dragon handles. The mugs have frequently double-twisted handles, and the ground is embossed with rice pattern or basket work ; some are cylindrical, others barrel-shaped. Another striking variety is the fan and feather pattern, in imitation of *Capo di Monte*, painted in purple, blue, and red, in the form of basins and ewers. Many of these vases are elaborately painted with diaper work in gold and colours, and escutcheons of flowers and small landscapes. Among all the flowers and exquisite floral patterns, the rose predominates, and it is remarkable how easily the peculiar touch of the artist (whose name was Rose) can be detected. Another style of

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them with the sums he has now to pay for the same articles. Imagine a Chelsea leaf, a Plymouth tea pot, and two Liverpool coffee cups for sixpence ! a quart Bristol mug and tea pot stand for half-a-crown ! and a set of Bristol china for six shillings ! Even while we are recording this fact (March, 1870), a small Bristol tea service, of ordinary decoration, has just been sold by auction by Messrs. Christie, each piece catalogued separately ; the cups and saucers averaged about eight guineas, and other parts in the like proportion—the set realising nearly a hundred pounds !!! A fine Plymouth or Bristol tea pot now brings about £50.

decoration peculiar to Lowestoft, is a rococo scroll, or running border of flowers, slightly raised upon the plain surface in opaque white enamel.

A very fine eggshell china, delicately painted with coats of arms, crests, and ciphers—subjects in pink *camaieu*, with highly-finished gold borders, pearly with green or other colours—scrolls, &c. This was mostly used for dessert and tea services.

Blue and white china was made extensively for ordinary use. Dessert services, with raised May-flowers and pierced sides similar to the Worcester, were also produced here.

Earthenware, or fine *fayence*, was occasionally made from its commencement to its close. Many authentic pieces are noticed in the list at the end of this article, bearing dates from 1756 to 1790. These are usually painted in blue and white.

Transfer printing was used as a decoration for many of the borders of the china, usually of a blue, sometimes *en camaieu*; and sometimes it is found with a whole subject upon it. There is a large china jug and cover in the possession of Mr. Robert Browne, of Lowestoft, representing in blue transfer a sportsman with dog and gun; this plate was presented to the firm by Gamble of Bungay.

Jewitt says :—

“The works were closed about 1803 or 1804, and the causes which led to their discontinuance were many. One great loss was caused by the failure of their London agents; another and more serious one by the destruction of a very large quantity of Lowestoft china in Holland, with which country an extensive trade was carried on, as thus stated :—‘When Napoleon crossed the river during a hard frost and captured Holland, amongst the British property destroyed was a quantity of Lowestoft china at Rotterdam, in value several thousand pounds.’ The trade with Rotterdam was very large, and the ware was sent weekly in hogsheads by way of Yarmouth. These two losses, coming closely together, crippled the company; and the cost of manufacture, through having no coal or any other requisite material in the neighbourhood, preventing them from producing ware so cheaply as could be done in Staffordshire and at Derby and Worcester, the works were closed, after the proprietors had realised considerable sums; and the town thus lost a branch of manufacture which was an honour to it, and which has given it a name in the annals of the Ceramic Art of this country.”

In a letter from Mr. Robert Browne, of Lowestoft, he states:

"I have heard my father say that they discontinued the works principally because they could not produce the ware so cheaply as the Staffordshire potters, and that they were getting old and wished to retire from the business, not from want of capital, as they were all wealthy men for the period. I remember seeing some lists of prices of the different ware manufactured at Lowestoft, headed, 'Robert Browne & Co.', and I have a book of maps of the Eastern Counties which he carried with him on his journeys. I believe every piece of ware they sold was commenced and finished at Lowestoft, notwithstanding Mr. L. Jewitt's assertion to the contrary."

The works were closed about 1803, and all the stock and implements sold by auction. The best workmen were transferred to the Worcester works, which will account for many striking similarities between the blue wares.

As an impression has, to a certain extent prevailed that the Lowestoft ware was simply Oriental porcelain, painted only at Lowestoft, we have taken considerable pains to arrive at a correct conclusion, and not being satisfied with first impressions, have made experiments, which uncontestedly prove such an idea erroneous. A careful examination of the moulded ornaments, such as the hare's-head handles, the fruits which surmount the covered pieces, the spouts, and handles (which are frequently double, crossed, and fastened to the body by raised flowers), shew clearly that they are European; and the body of the paste, although hard, does not possess the hardness of the Oriental.

Mr. Jewitt, in an interesting paper on Lowestoft china, in the *Art Journal*, of July, 1863, has fallen into the same error. He says: "The best of the productions of the Lowestoft works are painted on *Oriental body*, but there are many good examples in existence where the body is of Lowestoft make, which are of very fine quality. The collector will be able to distinguish immediately between the examples painted at Lowestoft on *Oriental body* and those which were potted and painted there."

The principal manufacture at Lowestoft, from about the year 1775 to 1800 was this identical *Oriental body*, as it is here termed (meaning that it was actually of Chinese origin). But

there is such a peculiarity in the form and quality of the Lowestoft porcelain that we are surprised, any one at all conversant with, or accustomed to see collections of china, could ever mistake it for Oriental. We are now speaking of the body only, of course the decoration is still more conclusive. The question about hard paste porcelain having been made at Lowestoft is placed beyond dispute upon the best authority. It was introduced about 1775. The soft paste porcelain probably ten or more years earlier.

A portion of a hard paste porcelain service, painted by Thomas Curtis in 1775, intended as a wedding present to his son James, is still preserved in the family at Lowestoft.

There are three persons now living at Lowestoft who can testify to the fact that nothing passed out of the factory but what was made in it. Mr. Bly, now in his 84th year (1865), whose father was a workman there, and who spent a great portion of his time there when young, perfectly remembers the various departments; he says, no Oriental porcelain ever came into it to be decorated. His statement is as follows, dated 2nd Nov. 1865 :—

I, the undersigned *Abel Bly*, of Lowestoft, formerly twine spinner, am now in the 84th year of my age, was born in, and (with the exception of two years) have always lived at Lowestoft; my father's name was *Abel Bly*, who was employed in various departments in the china factory at Lowestoft. He died when I was eleven years of age; my two Uncles John Bly and Philip Bly also worked in the factory.

The Factory was situate in Crown Street, where the Brew Office and Malting premises of Messrs. Morse and Woods now stand, the rear fronting what is now called Factory Lane.

Where Messrs. Morse's Counting House stands was the Packing Room; the Counting House of the Factory being to the East of the Packing Room.

At the rear of the Packing Room and Counting Room were two Turning Rooms, and further to the rear adjoining Factory Lane were two kilns. On the ground floor was also the Drying Room.

The painters worked in a chamber approached by a staircase to the eastward of the Counting Room.

Over the East Turning Room was a chamber for finishing the turners' work.

There was a Chamber approached from the East kiln, in which the ware was tested as to its shape.

Over this was an Attic in which women were employed making the blue and white ware.

The Clay was made in the Factory premises now known as Mr. W. T. Ball's Auction Mart, from whence it was taken to Gunton Ravine (where there is to this day a constant flow of the purest water discharging many gallons per minute) and there ground by a large mill.

From my Father working at the Factory, I was in the habit of going daily to the premises and can most positively affirm that *no manufactured articles were brought there to be painted, but that every article painted in the Factory had been previously made there.* I remember that the ware produced in the Factory was deemed far superior to anything to be obtained in the Country.

(Signed) ABEL BLY.

A son of Balls, the painter there, now an old man of ninety, with good memory and intellect, well remembers the factory, and when young was in the habit of going all over it. He says there is not the slightest foundation for the opinion of Oriental porcelain being painted there, and positively asserts that nothing was ever sent out of the manufactory but what was commenced and finished there. Another old gentleman, Mr. Elisha Stannard, lately a merchant at Lowestoft, vouches for the truth of these statements.

The traditions as to the origin of the hard paste porcelain at Lowestoft to account for its proximity to the texture of the Oriental are rife in the county. A lady of Hethersett, now upwards of eighty, has some pieces in her possession which she says were still being made there when she was a girl. "The story then was, that a foreign ship was wrecked off Lowestoft, laden with materials for making china (clay, &c.), that the cargo was saved, and while it lasted china was made at Lowestoft." Where this "foreign" ship came from, or what was its destination our tradition does not enlighten us, or why it should have been laden with clay and other materials.

As there are frequently some scintillations of truth in these oral communications, it may probably have originated from the fact of somebody having an indistinct recollection of seeing a vessel unload some material (perhaps some kaolin from Cornwall for the manufactory) on the beach, which was the only way at that time cargoes could be disembarked, for there was then no harbour.

Let us analyze the notion, that Oriental porcelain was sent

over from China, in its white and unfinished state to be decorated at Lowestoft. It is well known, in the first place, how strongly the Chinese adhere to conventional forms and decorations in the manufacture of their ware, and it is incredible that his Celestial Majesty the Emperor of China should allow his porcelain to be exported in an unfinished state, to serve the proprietors of a rival English factory. It is said that the Dutch brought over large quantities in this state and supplied the Lowestoft works with it to be painted there and resold. How could this be possible? China, whether finished or unfinished, was liable to a heavy duty, in fact it almost amounted to a prohibition; to this must also be added the cost of freight from China, and could it be purchased for the purpose of decoration, at a still greater increase of cost, and sold to the British public at a fair remunerative price, so as to compete with the manufacturers of Staffordshire, Worcester, or Derby? Why, instead of the prosperous and lucrative operations extending over fifty years, such an establishment could not have lasted fifty days.

Let us also ask these visionary theorists whether they ever saw or heard of such unfinished Oriental white porcelain. When the Lowestoft works ceased in 1802, what became of it all? The country would have been inundated with the supply so suddenly rendered useless and waiting to be painted. Who ever saw the white Oriental china bowls, or white dinner services, or tea sets, barrel mugs, or vases?

It is certain that a vast quantity of Lowestoft china still exists, not only in England but on the Continent; but from its similarity to the Oriental it has been generally confounded with it, for want of discrimination or a knowledge of their respective characteristics. The porcelain of Chelsea, Derby, or Worcester could not be well mistaken, being all of soft paste and frequently bearing their trade marks; but with Lowestoft the case was very different; no mark was ever used, as a rule, and rarely even a painter's mark is visible, and being, unlike the others, of hard paste, the difficulty of appropriation was increased.

It is a curious circumstance how the remembrance of the productions of certain manufactories dies away gradually and becomes altogether forgotten, and even the very spot where the manufacturers carried on their extensive operations, by subsequent changes or improvements of the localities, being hid from view, pass out of mind. Seventy years ago Lowestoft was celebrated for its china works; but suddenly, from a variety of causes, they altogether cease. The workmen are dispersed—some of the best hands are transferred to other factories. The proprietors themselves having retired upon competencies, either engage themselves in other businesses or retire altogether. The gentry and residents of the town and its vicinity, who had purchased their ornamental or useful ware at the factory, in the course of a few years either remove altogether from it; or their household goods, including their china, change hands, sometimes dispersed by the auctioneer, and all record of their origin lost. Some few still cling to their native town and retain the evidences of the factory's existence, and their descendants cherish them as heirlooms.

In thirty years from the time of the close of the works most of the persons who had seen them, and knew all their history, have passed away, and another generation succeeds, they hear their parents speak of them, but the interest their fathers took does not concern them, it is a thing of the past. Thirty years more brings us to another generation, and a still wider breach exists, and the stories and traditions of the old factory cease almost entirely to attract their attention, the quality of the ware and character of its decoration has sunk into oblivion; and if such be the result on the very spot where the china manufactory stood, how can we be surprised at all knowledge of the products being obliterated in other parts of the kingdom? Yet with all this forgetfulness one fact is vouched for by every old inhabitant, viz., that a large china manufactory did exist at Lowestoft, and they ridicule the idea of Oriental china ever having been brought into it, to be painted for the purpose of sale.

On some of the Lowestoft porcelain, especially upon the

very thick or large shaped pieces, may be observed an irregular or uneven surface, as if the outside of the vessel had been patted or beaten into shape by the hand, or made in a mould, and not turned by the lathe, like the smaller examples. This peculiarity is found on the tureens and larger dishes of a dinner service, which being more solid have this superficial irregularity, while the plates and minor pieces being thinner are perfectly smooth. This unevenness or indentation on the surface of the paste is evidently a defect, and arises from the inability of the potter to give a smooth face to the large or massive vases, which constitutes the perfection and chief beauty of Chinese porcelain, and is consequently never to be seen upon it.

It is well known that the Dutch had many pieces of porcelain decorated in China, and more especially in Japan, after European designs, as numerous plates and cups and saucers testify, some too with armorial bearings and mythological subjects, but they are invariably of a barbarous nature, and totally devoid of the high finish and character of European work.

There are some cups in the Japanese Palace of Dresden of this description, on which the Chinese artist has pourtrayed Louis XIV, the Queen by his side, surrounded by four kneeling figures, supposed to be French, but all their countenances are quite of the Oriental cast; these cups are inscribed “L’Empire de la vertu est etably jusqu’au bout de luners” (*sic*). In the same Museum is a piece with the arms of the Emperor Charles V. We have seen, too, plates with portraits of European and Indian personages, and what has been termed “Nabob China,” all of which are monstrously hideous.

No mark was used upon the china produced at Lowestoft, the reason probably was, that as so much was sold for Oriental the placing of any sign or monogram to denote its origin would have defeated this object, consequently it has always been ambiguously termed Foreign or Oriental.

Within a few years of the expiration of the works, a description of china altogether different from the former was made (about 1795), to suit the prevailing taste for showy

decoration, especially in the quantity of gilding, which was so much made at Worcester and Staffordshire about that time. It was probably owing to this change of fashion that Mr. Allen purchased the receipt for preparing the gold for surface gilding from James Mollershead, of Hanley. Previous to this the gilding was much purer and of a better colour, and more sparingly used; another style altogether seems to have been produced towards the year 1800. They began to imitate the French china, like that of Angoulême, with a small blue corn-flower, like the tea service presented by Mr. Robert Browne to some members of his family, now in the possession of Mrs. James Gowing, of Lowestoft, which are so much like the Worcester china. The same pattern is found upon the mug belonging to Mr. Emerson Norman, inscribed “a present from Lowestoft;” these have a plain gold band round them at the edges.

Another late specimen, showing the decline of the art at Lowestoft, is shown in a cup and saucer purchased at the manufactory just previous to its close, having deep gold borders marked with geometrical intersecting circles, without any painting on the body.

There is a much greater variety of Lowestoft porcelain than is generally imagined; the most frequent is of hard paste, ornamented with pink roses, large in the centre of the piece, with minute highly-finished roses in festoons, and borders intermixed with ruby or claret colour and green leaves; but we have also seen some of very fine quality in *soft* paste, as both were made simultaneously. The ornamental borders are exceedingly rich on some of the later specimens, diapered with gold and colours, and the morone trellis or scale pattern, like that of Dresden, frequently introduced, and the patterns in very good taste. The more highly finished specimens usually have the initials of the persons for whom they were made in medallions supported by cupids, emblems, &c., or their coats of arms. These intricate patterns are superior, both in design and delicacy of pencilling and finish, to most other English manufactures.

Mr. Robert Allen Johnson has a bundle of memoranda in the handwriting of Robert Allen, the painter, and afterwards manager of the works, which principally relate to the mixing of the colours employed in the manufactory. The headings are as follow :—

- ORDER FOR COLOURS.—  
1. Heathcote's composition to make purple.  
2. To make a rose colour. 3. To make fine rose colour. 4. Sal armoniack and aqua fortiss to dissolve gold. 5. Different shades of purple. 6. To make orange red. 7. Heathcote's orange red. 8. Blue in water. 9. The fine ultramarine blue. 10. To make a blue colour. 11. Blue and ultramarine. 12. Cobalt blue. 13. Yellow in oil. 14. Yellow in water. 15. Heathcote's yellow green. 16. Olive green. 17. Blue green. 18. Yellow green. 19. Flux for green and yellow. 20. Shining black. 21. Another shining black. 22. Black for pencil china. 23. Shining brown. 24. Different tints of brown. 25. Different shades for hair. 26. To make brown gold. 27. The process for preparing the gold. 28. Crucibles, yellow, white, and blue enamel cakes. 29. Mr. Brameld's Flux. 30. Dutch Flux.

No. 27. “The process for preparing the gold” was sent in a letter from James Mollershead, of Hanley, dated 5th November, 1793, addressed to Mr. Robert Allen, at the China Works, Lowestoft, Suffolk. “Sir, I received yours dated October 28th on Saturday and answer as soon possible and have Done the Best in My power to Give you Ancount of All my Methods in the preparation as Exact as I can Which if you follow you Cannot Mistake I have your Drauft It has thirty Days before date. From your huble Sarvan and Wellwisher.”

Mr. Edward R. Aldred, of Yarmouth, whose grandfather (Obed) was an original proprietor, and whose father Samuel Higham Aldred became a partner in 1791, says that the latter superintended the winding up of the concern about the year 1803, and that a quantity of the remaining stock was taken in boxes to his own house, some of these are still in existence, and contain portions of sets of china, tea-pot lids, spouts and handles, small proof cups, &c., but these in succeeding years were used as playthings by the children, and are all fragmentary.

A blue dessert service with pierced sides and may flowers in relief, was actually made there, it came direct from the factory, and has never been out of the possession of the family.

This is marked with a blue crescent, and has by many been referred to Worcester; but the tradition still firmly believed by the descendants of the proprietors, as proved by facts, is that the Company did a large trade with Turkey, and the ware prepared for that market had the crescent painted under each piece.

Mr. Aldred possesses a figure, cleverly modelled by his father's hands in the factory. It is a well-dressed, modest, housekeeper-looking woman in the costume of the time in which it was made (1790).

Mr. Aldred has naturally on numerous occasions, heard his father speak of the manufactory, and is certain that hard paste services, mugs, of which he has several in constant use, vases, &c., were manufactured by his father, at Lowestoft, and ridicules the idea of Chinese porcelain being brought there to be painted.

Mr. King, of the Herald's College, writing to a friend, says, "As to there not being Lowestoft china, you and I know, as subjects of the King of the East Angles, that *ex cathedra* antiquaries are fools in that respects; I have known and seen specimens from my earliest days when I was a Yarmouthian."

Mr. Studley Martin, or Liverpool, nephew of Sir James Edward Smith, who resided at Lowestoft, Norwich, &c., writes, "I believe no Oriental china ever was painted, even by adding initials or crests at Lowestoft, certainly never with flowers or anything else. As to hard paste, the innumerable specimens known to have been made at Lowestoft, prove it beyond a doubt. Some unbelievers persist that no figures even were made there; Lady Smith's figures were bought by her brother Mr. Reeve, as specimens, when the works closed; she frequently visited them, and is positive as to the manufacture of figures there."

The widow of Mr. Rose (the son of the painter at the manufactory who is now living), as well as another aged relative, remember perfectly, when they were children, running to and from the works, and picking up the broken or damaged "images" that had been thrown out with the rubbish, which

they took home and kept for playthings. There are two china figures of peasants carrying baskets of flowers and fruit on their heads, well modelled, but simple in colouring, which are reputed to have been purchased at the Lowestoft manufactory, very much like those of Lady Smith, but of rather coarser work ; in the possession of Mr. J. H. Tuke, of Hitchin.

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#### PROPRIETORS OF THE LOWESTOFT WORKS.

*Philip Walker.* Mr. Walker was of a good family at Lowestoft. In 1768 we find his name mentioned as one of the Feoffees of the Church property. He was still living in 1790, as we find his name “ Philip Walker, gentleman ” among the subscribers to Gillingwater’s History of Lowestoft. He, like many others of the gentry, had a boat, which was occasionally engaged in the mackerel and herring fisheries, from 1770 down to the year 1790.

*Robert Browne*, one of the original proprietors, was a good chemist, and had the management of the works, superintending the mixing of the clays and the colours. He died in 1771, and was succeeded by his son *Robert Browne, Junior*, who was also a clever practical chemist, and was constantly making experiments on the body of the ware. The introduction of hard paste was probably owing to his exertions, and he was successful in bringing the art of making *true* porcelain nearer to the Oriental than had been attained by any other individual. He died in 1806.\*

*Obed Aldred*, partner in the Lowestoft china manufactory. “ Obed Aldred, bricklayer,” was appointed one of the Feoffees of the church property in 1768 ; he died 22nd July, 1788.

Messrs. Stannard and Aldred had boats engaged in the

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\* Cookworthy had produced hard paste, and taken out his patent in 1768, but he had not produced a ware bearing so close a resemblance to the Oriental, the china of Plymouth and Bristol being more like that of Dresden. It was therefore about 1775 that hard paste was introduced at Lowestoft, and services were made as well as vases which have puzzled even experienced amateurs and collectors, and which until within the last few years have been classed as Oriental.

herring trade from 1769 to 1778, when they seem to have dissolved partnership. In 1779 we find Obed Aldred was a ship owner, and he continued so until 1786. At his death in 1788, his share and interest in the china manufactory, as well as his share of the water mill at Gunton, stock, outstanding debts, and effects, thereto belonging, were left to his widow Triphena Aldred, which at her death in January, 1791, were assigned to her son, Samuel Higham Aldred, who remained in it until its close in or about 1803.

*John Richman* was an extensive merchant, and employed several boats in the herring fishery; in 1748 he had four, and more or less up to 1756, when he seems to have discontinued the trade, and probably devoted his time to the interests of the porcelain manufactory. He was perhaps succeeded by his son James, but we have no precise information on this point.

Mr. Robert Browne, of Lowestoft, has kindly furnished us with the following particulars.—The first Robert Browne who died in 1771, left by will to his son, his fourth part share or interest of and in the water mill at Gunton, together with the gears, tackle, and furniture, also his interest in the lease of the ground on which the same stands. And being entitled to one-fourth part or share of and in the stock in trade of the china manufactory carried on at Lowestoft, he directs his executors to adjust and settle with his partners concerned therein all accounts; this he also leaves to his son. The executors were Philip Walker, of Lowestoft, gentleman, and Obed Aldred, of the same place, bricklayer, two of the partners in the factory.

Mr. Robert Browne relates the following anecdote of his great grandfather, the first Robert Browne, which he heard frequently from his father and his grandmother. The old man said to his daughter, "my dear I am going to leave you, a week or two it may be, do not be alarmed," but did not say where he was going, and they had not the least idea of the object of his journey. We give the story as told by Mr. Jewitt, who had it from Mr. Browne. (*Art Journal*, July, 1863).

A curious circumstance connected with the first Robert Browne, the memory of which has been preserved in his family, is worth relating, as showing the

schemes and the underhand practices which were resorted to by manufacturers in those days (as, alas! now), to worm out and steal the secrets of others. The workmen who had been engaged from London having been, as alluded to by Gillingwater, shamefully tampered with, and bribed to injure the work at Lowestoft, probably induced Mr. Browne to retaliate in the manner I am about to describe. Being desirous, soon after the commencement of the works, to ascertain how the glaze was prepared, some of the colours mixed, and other particulars concerning the ingredients used, he went to London, and, under the disguise of a workman, engaged himself at one of the china manufactories—of course either Chelsea or Bow. Here, after a short time, he bribed the warehouseman to assist him in his design, and soon accomplished his purpose. The warehouseman locked him up secretly in that part of the factory where the principal was in the habit of mixing the ingredients after the workmen had left the premises. Browne was placed under an empty hogshead close to the counter or table on which the principal operated, and could thus see through an opening all that was going on. From his hiding-place he watched all the processes, saw the proportions of the different ingredients used, and gained the secret he had so long coveted. Having thus remained a willing prisoner for some hours, he was at last released when the principal left the place, and shortly afterwards returned to Lowestoft, after an absence of only two or three weeks, in full possession of the, till then, secret information possessed by the famed works of Chelsea or Bow.

#### ARTISTS.

Gillingwater says, “A beautiful view of the light-house hill, with part of the German ocean, also of the town, the church, &c., has lately been taken by the very ingenious Mr. Richard Powles, a native of Lowestoft, but now resident at Elsingør, in Denmark, an artist well known to the curious from his elegant drawings.” Mr. Davey, superintendent of the light-houses of the district, has a china mug which was made at the manufactory in the last century for his grandfather, who had the same appointment. It has a large medallion painted with a view of Lowestoft, showing the high and low light-houses and cottages below the cliff, shipping in the roadstead, &c.; above are the arms of the Trinity Company. It was probably painted by Powles from that referred to above.

There is in the possession of Mrs. Woods, of Lowestoft, a porcelain tea pot, exquisitely painted on both sides with marine views, shipping, and figures, apparently of Yarmouth Road-

stead ; under the spout are the initials W. J. S. (William and Jane Simpson), for whom it was expressly painted, and it has never passed out of the family since it came from the factory.

Another artist, who painted the beautiful floral patterns which decorate the greater portion of this ware, was a Frenchman, named Thomas Rose, a clever painter on porcelain, who, it is said, fled from France previous to the great Revolution. A porcelain smelling bottle is in the possession of Mrs. Woods, painted with Chinese figures, inscribed W. J. S. (made for the same parties as the tea pot just described), is dated 1784 ; and a scent bottle, painted by Rose, with three fleurs-de-lis and a crown bearing the initials S. C. (Samuel Chambers), is also dated 1784.

Any one who has paid attention to the ornamentation on the Lowestoft china cannot fail to have observed the peculiar touch of an artist who painted the flowers upon it, especially the rose, which we so frequently find. These flowers were painted by Rose ; and one striking peculiarity in his mode of representing this flower, is the appearance of its having been plucked from the stalk and dropped upon the surface, the stalk being seldom represented, or, if at all, only a slight thread-like line to denote it ; so also the leaves and other flowers are similarly disjointed.

Thomas Curtis was one of the painters at Lowestoft. It is stated by Mr. Jewitt (*Art Journal*, July, 1863) that Thomas Curtis was a "silent partner" in the Lowestoft works ; but this statement is erroneous, for in an extract from the accounts of Robert Browne, acting as executor of the will of Obed Aldred, who died in 1788, reference is made to a mortgage from Thomas Curtis to the said Obed Aldred for £45., which was then, in 1795, unsatisfied, and was not paid until 1796. In the will of Thomas Curtis he is styled "porcelain painter" only. A mug, painted by him for his father and mother, is inscribed "James and Mary Curtis, Lowestoft, 1771." This and a china tea set, also painted for his son James in 1775, are still in the possession of the family.

Robert Allen worked in the manufactory from its commencement to its close; he entered it as early as 1757, then only 12 years old, as a painter in blue. There is in his grandson's possession a small china cup, on which he proved the colours; on each side is written "Robert Allen, 1760," and in the divisions are a bird flying, a cutter, and flowers. This cup is interesting, as it gives evidence of the china made at Lowestoft at that date, and it is of a fine transparent quality of soft paste; the colours then employed and the touch of the painter, which may be recognized on other finished pieces. In a service painted for his aunt, Elizabeth Buckle, in 1768, he being then 23 years old, we find a great improvement; and on another in Mr. Seago's Collection we find pastoral figures in the Watteau style, as well as flowers; another specimen has Chinese figures in a landscape with pagodas, &c. He afterwards became foreman of the manufactory; he was thoroughly acquainted with all the various processes, he superintended under Mr. Browne, the mixing of the earths, and assisted him in carrying out his experiments on the hard paste; he mixed the colours employed in the decoration, and eventually was manager of the works. We do not know when he became manager, but it was probably about 1780. His grandson, Mr. Robert Allen Johnson, has also in his possession a small oval palette of enamelled copper, on which are *burnt in*, the various shades of colour employed in the manufactory, each having a number affixed; on the back is written "Griffiths, 1792."

The same gentleman has a sketch book of Robert Allen, with fruit, flowers, insects, landscapes and figures, ships and animals, all painted in colours. One of these sketches is copied on a plate made for his aunt Buckle in 1768, now in Mr. Seago's Collection. There are also coloured portraits of Philip Walker and Robert Browne, two of the original proprietors of the factory, by Robert Allen.

After the close of the works Allen opened a shop in Lowestoft, as stationer and china dealer, and having erected a small

kiln in his garden, he decorated the Wedgwood, Turner, and other Staffordshire wares. His daughter, Mrs. Johnson, who is still living at Lowestoft, has a set of twelve Queen's ware plates, painted with English flowers in blue *camaieu*, which she remembers seeing him paint and bake, many years after the works had ceased; these have on the back his initials, "R A 1832." Mr. Seago has a *hard paste* basin which was *potted*, *painted*, and *baked* by him in the presence of his daughter, Mrs. Johnson, who gave it to him with this assurance of facts.

From his intimate knowledge of the preparation of colours as used on porcelain, he turned it to account in the art of painting on glass, to which he paid especial attention, for amusement more than profit, for he had during his lengthened services at the china factory, saved sufficient to enable him to retire from business, except as a means of occupying his leisure hours. That such was the fact, we may infer from his devoting some considerable time towards the embellishment of the parish church of his native town, by painting the east window in stained glass, which was completed in 1819. For this service, which he rendered gratuitously, he received the thanks of the parishioners, who presented him with a silver cup (now in the possession of his grandson), inscribed, "A token of respect to Mr. Robert Allen, from his fellow towns-men at Lowestoft, for having at the advanced age of 74, gratuitously and elegantly ornamented the east window of their parish church. An. Dom. 1819."

A quarrel in the possession of Mr. Seago—the Head of Christ—is inscribed "R. Allen, Lowestoft, aged 88, 1832." Some other pieces of painted glass are in the possession of Mr. Davey of Yarmouth, one a view of the Eddystone Light-house, another that of Lowestoft, which was erected in 1778; signed R A, *ætat.* 75, painted in 1820. He died in 1835, at the advanced age of 91.

John Sparham was also a painter in the factory. There is a punch bowl, with an elegant border of running flowers and leaves and small detached flowers, with the initials J. S. S.

between palm and olive branches, presented by his son's widow to Mr. Seago.

Abel Bly; John Bly, painter, died at Worcester; Joseph Bly; John Redgrave, painter; Margaret Redgrave, painter; James Redgrave, flower painter; Mrs. Stevenson and daughter, blue painters; Mrs. Simpson, blue painter; James Balls, painter; James Mollershead, painter; Mrs. Cooper, blue painter. William Hughes and John Stevenson, who went to Worcester, were modellers, earning on an average £3. per week. William Stevenson, a finisher, went to Worcester, and George Butcher, a kiln man; Philip Bly, carter.

J. Wager Brameld, of Rockingham, who was himself a painter, was much attached to Allen, and on his retiring from business presented him with a china snuffbox, painted on the lid with a man reading, inscribed inside the cover: "*Brameld & Co. Rockingham works near Rotherham. The Politician, J. W. Brameld pinxit.*" Mrs. Johnson, the daughter of Robert Allen, has also a set of five vases, painted by Brameld, with flowers off the *denes* at Lowestoft, which she remembers gathering for the purpose. She has in her possession a china mug, painted by a Lowestoft apprentice named Bly, who, on the suspension of the works, had been transferred to the Worcester China Manufactory, and sent this specimen of his progress to his old master; it formed part of a service made expressly for the Duke of Cumberland, whose arms it bears. Mr. Seago has a sketch by Bly of a coat of arms, painted just before his death, for a Worcester service.

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Lady Smith, widow of the late Sir James Edward Smith, residing at Lowestoft, was a Miss Reeve, of a very old and important family in the vicinity. This lady is upwards of 95 years of age, and remembers visiting the works on various and frequent occasions. She has some figures, bought by her brother when the works were closed in 1803, and a set of porcelain beakers which were purchased by her at the manufactory. Lady Smith has also a tea service of hard paste, ordered by her brother, Mr. Reeve, at the Lowestoft manu-

factory, painted with Chinese subjects from drawings by native artists, which he lent them to copy; this service we might indeed say was produced under his supervision. Mrs. Henry Reeve has a tea service of hard paste, made specially at the manufactory for a relation of hers, an old Lowestoft family, the Leathes of Herringfleet, bearing their arms and crest.

Mr. Seago has a most interesting collection of the ware produced here, which he has obtained from families in the neighbourhood, and by purchase when opportunities occurred, forming a history of the manufactory from its commencement to its close. Mr. Emerson Norman has also a fine collection of some of the choicest pieces. He has specimens of a very fine tea and coffee service, of Oriental form, made for Captain Welch, painted with roses and festoons, and in the centre an oval medallion of roses and palm branches, supported by two cupids, surmounted by a heart pierced by two darts and a coronet, enclosing the cipher "G. J. W.;" and various other interesting examples.

Both these gentlemen possess some pieces of a very fine tea service in soft paste, made for the Rev. Robert Potter, Prebendary of Norwich and Vicar of Lowestoft; they bear in front his arms: crest, a greyhound's head, and motto, "*In Deo potero.*" Another fine service is shared by these gentlemen and Sir Henry Tyrwhitt, bearing an owl, finely painted, and the initials W. W. (William Woodley.)

There are some fine specimens of the Lowestoft china in the possession of Mr. T. T. Freeman, a resident there, especially a beautifully painted barrel jug.

Some curious pieces of Lowestoft china are occasionally met with, painted with the initials F. R., surmounted by a crown, and on each side a sword and a sceptre, and a number of letters which cannot now be deciphered, the whole enclosed by two myrtle branches. On a plate in Mr. Durrant's Collection, and a cup and saucer belonging to Mr. Alex. Weston. The initials are those of Frederick the Great, who was a favourite hero with the English, and his portrait is frequently found upon the Liverpool, Worcester, and Bow mugs.

## DATED PIECES OF LOWESTOFT WARE.

1752. Two plates of coarse delft, inscribed *Quinton, Benjamin, Yarmouth, 1754*, and *Quinton, Mary, Yarmouth, 1752*. Mr. Joseph Marryat.
1756. A blue and white Delft dish, painted at Lowestoft, has a bold border of blue round the rim, and in the centre a heart-shaped tablet supported by two cupids, with pendent bunches of flowers, surmounted by a coronet, inscribed *Robart and Ann Parrish, in Norwich, 1756*. Mr. Emerson Norman, Norwich.
1759. A Delft plate, painted in blue, on a heart-shaped tablet, is written *John and Anne Robinson. In Staithes, 1759*. Mrs. Johnson of Lowestoft.
1760. An earthenware plate of bluish white glaze, and a neat border of opaque white, like the *sopra bianco* of the Italian maiolica, and blue Chinese landscapes and figures, has on the back the name *Cornelius Dixon, Norwich, 1760*. Geological Museum, Jermyn Street.
1762. An inkstand, white, with blue ornaments of nine-sided form, with Chinese figures and the initials *R. B.*, 1762, being those of Robert Browne, who died in 1771, one of the founders; in the possession of Mr. Robt. Browne, his great-grandson.
1765. A china punch bowl, painted in blue, with birds, inscribed *Abrm. Moore, 1765*. Mr. Emerson Norman.  
 " A china basin, painted in blue, with birds, trees and flowers, inscribed *S C., 1765*, made for Sarah Crisp, an aged relative of the owner. Mr. Bradbeer.
1768. A china salad bowl, painted in blue *camaieu*, with Chinese figures and landscape, in the back ground two pagodas, &c.; on the back is written *Elizabeth Buckle, 1768*. She was the aunt of Robert Allen the painter; and this was part of the service painted expressly for her, by Allen; in the possession of his daughter, Mrs. Johnson.  
 Mr. Seago has a small bowl of the same set, painted in blue, with pastoral figures, the original drawing being in Allen's sketch-book, now in the possession of his grandson, Mr. R. Allen Johnson.
- " A china bowl, inscribed *Edward Morley, 1768*. Mr. Seago.
1771. A china bowl, inscribed *Richard Mason, Jan. 1, 1771*. Mr. Seago.  
 " A china mug, painted by Thomas Curtis for his parents, inscribed *James and Mary Curtis, Lowestoft, 1771*. Mr. Curtis.  
 Part of a set of china, painted by the same Thomas Curtis on what is termed *Oriental body*, in 1775, is also preserved, and intended as a wedding present for his son James.
1779. There is in the possession of Viscount Exmouth a fine china punch bowl of Lowestoft manufacture and decoration, with elaborate border inside of violet check, flowers and gold festoons, painted with four harvest scenes, viz. reaping the wheat, tying it in sheaves, stacking, and the supper, inscribed *Harvest Home, Foden Farm, 1779*, and the initials *F. C.*

1779. A punch bowl representing similar harvest scenes, is in the collection of the author, which has been in his family for nearly a century, painted evidently by the same artist; former possessors supposing it to be of Oriental manufacture; the subject has always been termed erroneously the rice harvest.
1780. A china tea service (hard paste), painted in Indian ink and gold, with small flowers, in the centre two ciphers, E. L. and L. S. C., and each piece dated 1780. Lady Charlotte Schreiber, Mr. Emerson Norman, &c.
1781. A china mug in blue and white, inscribed *Robt. Hayward, 1781.*  
Formerly in Mr. J. Mill's Collection.
1782. A china inkstand, marked underneath *S A Sept. 26 1782*, the initials of Samuel Aldred; in the Collection of Mr. Seago. A similar inkstand in Mr. Norman's Collection is inscribed *A present from Lowestoft.*
1792. An earthenware jug, painted with flowers, inscribed *C. Cook, 1792.*  
Mr. Seago.

#### MOTTOES AND INSCRIPTIONS ON LOWESTOFT PORCELAIN.

*Vir super hostes.*—Milk pot, blue flowered ground, supported by a lion and dragon. Dr. Diamond.

*In Deo potero.*—A cup with arms and crest of the Rev. R. Potter. Mr. Norman.

*Love as you find.*—Tea service with crest of a stags' head. Mr. J. Hawkins.

*All hands drink punch Hoy.*—Punch bowl painted with a huntsman. Mr. J. Hawkins.

*Wilkes and Liberty : Always ready in a good cause.*—Punch bowl with Wilkes and the Lord Chancellor and *Justice sans pitié* under the arms. Mr. Seago.

*Four miles from Horsham* (Suffolk).—Punch bowl with post boy riding by a mile stone on which the distance is inscribed. Mr. Bradbeer.

*Generoso germino germo.*—Cups and saucers; arms of Wilton, a Suffolk family, and greyhound crest. Mr. Seago.

*Have a worthy end, then pursue it.*—Tea set, with arms of Buxton and Amias, of Suffolk. Dr. Diamond.

*Fac et spera.*—Plate with crest of a hand holding a scimitar, crest of Matheson. Mr. Bradbeer.

*Amor vincit omnia.*—Mug with initials and cupids. Mr. Seago.

*Dulciss ex asperis.*—Tea set, with arms and crest, a bee on a thistle, crest of Ferguson. Mr. Seago.

*Spes mea in Deo.*—Dish, with arms and crest, a boar's head. Mr. Seago.

*Industria.*—Platé, green and gold border. Mr. Seago.

*Follow the chace.*—Plate, arms and crest of a stag's head. Mr. Seago.

*Alteris spoliis.*—Plate, crest a military trophy. Mr. Seago.

*Nunquam oblivisco aris.*—Plate, crest a boar's head. Mr. Seago.

*Le bon temps viendra.*—Plate, arms crowned and supporters. Mr. Seago.

*Labor ipse voluptas.*—Caddie, arms and crest of a sheaf of corn. Mr. Seago.

*A trifle from Yarmouth.*—Trinket stand, with arms of Yarmouth. Mr. L. Huth.

*Dundee Lodge Wapping.*—Punch bowl, with masonic emblems. Date 13 . 7 . 5803 (1803). Dr. Diamond.

*In remembrance of the glorious victory at Culloden, April 16, 1746.*—Lowestoft, mug in possession of the Rev. R. Lee, Lowestoft, and on a bowl in Dr. Diamond's Collection.

*Forte scutum Salus ducum.*—China bowl, with flowers in lake, a coat of arms, and crest of a leopard passant, arms of the Fortescues. Wareham.

*May the married never be separated.*—Mug painted in Indian ink, with an urn and a ship, on the stern "Canton," blue and gold star border. Mr. Seago.

*Martin.*—On a cup with festoons of flowers. Mr. Seago.

*Non sibi.*—Two plates, arms *azure* of two boars' heads, *or* a helmet and bezant, crest a pelican in her piety. Mr. Tuke.

*Pour parvenier a bonne foy.*—Punch bowl painted with bouquet of flowers and pines. Cutler's Company. Arms, *gules*, charged with three crossed swords, supported by two elephants, crest an elephant and castle. Mr. Tuke.

*I hope to speed.*—On a coffee cup and saucer, cobalt blue, and gold star border. Arms, quarterly 1st and 4th *azure*, three cross crosslets *fitchée*, or issuant from as many crescents *argent*, for Cathcart. 2nd and 3rd *gules*, a lion rampant *argent*, for Wallace of Sundrum. Crest, a dexter hand grasping a crescent, supporters, two vultures, surmounted by a viscounts' coronet. Motto underneath. Mr. Studley Martin.

*A Trifle from Lowestoft.*—China mug, white ground, with small blue corn flowers, and in the centre a purple bordered escutcheon, inscribed as in the margin. Mr. Norman.

*Holiness to the Lord.*—Large china bowl with flowers and coat of arms. Lord Exmouth.

*Sincerity.*—Tea service, painted with flowers and arms *sable*, a lion rampant *or*, with three mullets *argent* in chief. Crest, a demi lion rampant. Motto as in the margin. Arms of Sir T. Maryon Wilson. Dr. Diamond.

*Nec temere nec timide.*—Mug, painted with medallions of birds, and in the centre a full shield. Arms, *gules*, three lions rampant. Crest, a hand and arm holding a wreath. Mr. Brown.

*Love and Friendship.*—Bowl, gilt trefoil border and flowers. Arms, baron and femme, dexter *argent* a chevron *azure*, between three roses *gules*, a chief *or*, sinister *gules* three men couped at the waist holding clubs. Crest, a panther's head proper.

*In Credo.*—Bowl, with blue quatrefoil border, edged with trefoils, painted outside in Indian ink. A monument with initials I. S. C. inscribed "In Credo," on the top an urn, and crest of a dove holding an olive branch, at the side a ship, on the stern "Dover." Mr. Bull.

*The Judas*.—A punch bowl, elaborate border, painted with a lugger in full sail; this boat was formerly in the possession of Messrs. S. and D. Peach, and is still remembered by some of the inhabitants of Lowestoft. Mr. Seago.

*The Rev. Mr. Bowness, Lowestoft, Suffolk*.—A fayence jug, painted with landscapes, and coats of arms. He was Rector of Gunton, and Vicar of Gorton, Justice of the Peace 1790. It was to this gentleman, Gillingwater dedicated his History of Lowestoft. Mr. Seago.

*God preserve the Fishery*.—In the Strawberry Hill Collection there was “an old English dish painted with shipping.”

*Walker, Minories*.—There is on a Lowestoft porcelain tea-pot, written in gold letters, the name of WALKER, Minories. A William Walker, in 1779, kept a china and glass warehouse at Brook’s Wharf, Queenhithe. He is described in the *Directory* as “Pot Seller.” In 1782 he removed to No. 112, Minories, and remained there till 1802. He was probably one of the London agents for the sale of the Lowestoft china. Mr. Reynolds.

*Vigilandum*.—Plate, red and gold border, painted with flowers and coat of arms. Mr. E. Norman.

*A Trifle from Yarmouth*.—On a cylindrical mug, with handle, inscribed, also—  
From Rocks and Sands and all that’s ill  
May God preserve the Vessel still—

pencilled in brown, a pale greenish line round the top and bottom.

*For our Country*.—A tea service, painted with an allegorical shield, with St. George, on horseback, riding over the French arms (three fleurs de lis), supported by the lion rampant (England) and an eagle with two necks (Germany), surmounted by a figure of Britannia, and below, the motto, “For our Country.”\* Lady Charlotte Schreiber.

*God the only Founder*.—In 1785 six Lowestoft china punch bowls, varying from 9 to 20 in. diameter, were presented to the Founders’ Company of London by Mr. King. They are painted with roses and pines, and the arms of the Company, with their motto.

*Honi soit qui mal y pense*.—A hard paste porcelain tea-pot, painted on both sides with the Royal Arms and supporters, motto and garter; made and painted at the Lowestoft Works. In possession of Mr. Edward R. Aldred, whose father was one of the proprietors.

\* This service was made in the years 1781 or 1782, when England was involved in a war with France, Holland, Spain and America, and many became apprehensive that the British Navy might not be able to maintain its supremacy as Mistress of the Sea, being threatened by such formidable enemies. In this critical state of affairs the county of Suffolk agreed to raise a sum sufficient to build a man-of-war of 74 guns, and present it to the Government. About £20,000 was subscribed in the county; but in the beginning of the year 1783, the war being terminated in a general peace, it became unnecessary. On this occasion the inhabitants of Lowestoft were not behindhand, and at the head of the list, as the largest subscriber, we find: “Mr. Walker, for the Proprietors of the Lowestoft Porcelain Company, the sum of 10 guineas; The Vicar, the Rev. Mr. Arrow, 5 guineas; and, among others, the name of Robert Allen, manager of the Works, a donor of half a guinea.”

CIPHERS, WITH CRESTS, &c., ON LOWESTOFT  
PORCELAIN.

- P.A. A.S.M.* Tea caddy, with two crests, crowned. Mr. Bradbeer.
- P.E.L.* Plate, deep blue border; crest, a lion's head. Mr. Bradbeer.
- T.S.G.* Tea set, with crest of a stag's head. Mr. Seago.
- F.L.B. A.V.H.* Three beakers; crest, a man issuing from a castle. Mr. Seago.
- F.E.W.* Cup and saucer; crest, a stag and laurel branches. Mr. Seago.
- F.E.B.* Cup and saucer, with flowers. Mr. Seago.
- R.E.H.* Cup and Saucer, flowers and festoons; crest, a pheasant. Messrs. Seago and Norman.
- F.K. A.L.R.* Dinner service, pink scale border, cipher crowned, &c. Mr. Seago.
- W.S.D.* Tea service, shield and cipher. Mr. Seago.
- T.M.M.* Plate, green and gold border, "Industria." Mr. Seago.
- W.A.S.* Plate, green and gold; crest, a lion rampant. Mr. Seago.
- F.B.A.* Soup plate, with cipher. Mr. Seago.
- R.G.* Cup, flowers and festoons; crest, a tiger's head. Mr. S. C. Hall.
- F.E.D.* Tea service, cobalt border, with gold stars. Dr. Diamond.
- F.M.F.* Tea service, egg shell china, small flowers in Indian ink. Dr. Diamond.
- F.S.M.* Milk jug and caddy, drab and green check and birds. Lady C. Schreiber.
- A.P.* Mug, embossed ground, with raised flowers. Lady C. Schreiber.
- P.M.W.* Cup and saucer, cobalt and gold star border. Lady C. Schreiber.
- E.L. L.S.C.* Tea set, flowers in Indian ink and gold, dated 1780. Lady C. Schreiber and Mr. Norman.
- G.F.W.* Tea set, roses and festoons, and medallion supported by cupids, made for Capt. Welch, of Kessingland. Mr. Seago.
- W.W.* Tea set, painted in pink, with crest of an owl for Woodley, of Beccles, made for W. Woodley, Esq. Mr. Seago.
- M.S.F.* Tea service, mentioned by Jewitt in *Art Journal*.
- A.M.N.* Cup, with crest of two pheasants. Messrs. Seago and Norman.
- F.S.I.W.* Cup and saucer. The late J. Mills.
- W.F.S.* Smelling bottle, painted with Chinese figures (William and Jane Simpson). Mrs. Woods.

- S.C.* Smelling bottle, with three fleurs-de-lis and three hearts  
 (Sarah Chambers). Mrs. Woods.
- H.H.* Cup and Saucer, shield supported by a soldier and a stag.  
 Mr. Bradbeer.
- F.E.T.* White basket-pattern beaker and shield. Mr Bradbeer.
- T.C. & G.C.* Mug, with crest of a wheat-ear. Mr. Bradbeer.
- M.C.* Mug, with large gold cipher and flowers. Mr. Bradbeer.
- A.Y.* Cup and saucer, with floral cipher. Mr. Bradbeer.
- T.F.F.* Basin, cup and saucer; crest, a ship. Mr. Bradbeer.
- F.A.F.* Tea set, deep blue borders. Mr. Bradbeer.
- F.M.M.* Milk pot and cover. Mr. Bradbeer.
- W.U.* Tea service, arms crowned. Mr. Bradbeer.
- S.M.H.* Barrel-shaped mug, painted with festoons and flowers.  
 Mr. J. H. Tuke.
- H.S.V.* Barrel-shaped mug, painted with small bouquets and a  
 vase. Mr. J. H. Tuke.
- E.A.N.* Oviform jug, *crackled* glaze, deep blue border. Mr. J. H.  
 Tuke.
- F.L.C.* Sugar basin, stand, and spoon, shell shaped, coloured fan  
 and feather pattern. The late Mr. C. Thurston  
 Thompson.
- F.E.L.* Plate, with perforated edge, coat of arms in the centre.  
 Mr. E. Norman.
- F.S.S.* Bowl, with border of flowers, and the initials between olive  
 and palm branches, surmounted by a man holding a  
 bowl of punch. Mr. Seago.
- R.Y.* Cup and saucer, blue and gold shield, with initials. Mr.  
 E. Norman.

The ciphers here given are those only which have come under our own observation (on porcelain *made AND PAINTED* at Lowestoft), and the list may, of course, be considerably increased.

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YARMOUTH. There was a gloss kiln here for burning in the decorative colours of earthenware, about the end of the



last century. The arrow seems to have been the mark used by some other manufactory at present unknown; it occurs on a dessert service, with flowers and plants painted in front and their names written on the back in red.

YARMOUTH. A potter, named Absolon, worked at a place called "The Ovens." This mark is found on cream-coloured



ware, like Wedgwood's Queen's ware; and also on some plates, lately in the possession of Mr. J. Mills, of Norwich, painted with fruit and flowers, the arrow impressed.

*Absolon yarm* ↘

Mr. E. Norman, of Norwich, has in his possession some specimens of this so-called Yarmouth ware, which have TURNER stamped on them, and the name of "Absolon" painted; this proves that they were actually made at Caughley, and decorated at Yarmouth. In fact it is distinctly averred by the surviving Absolons, that no ware was ever made there, but that it was procured "from the North," and painted and burnt in at the ovens. The Absolons seem to have carried on a considerable trade in the sale of china and glass. Among a curious collection of tradesman's notes, issued when the copper currency was at a very low ebb, and quite insufficient for the required change of small sums, we find the following printed note, which has on the left margin, a hand holding a cup and "Success to Trade," also the arms of Yarmouth:—

Cannon Court Bank, Yarmouth.

I promise to pay *Mr. Brittle* or Bearer, on Demand, the sum of Four pence, at No. 25, Market Row, or at the Norfolk and Suffolk Cut Glass Manufactory.

Value received.

For China, Delf, Crockery, and Self,

*Four Pence.*

*M. N. Absolon.*

In the possession of Mr. Evans, of Hemel Hempstead.

CADBOROUGH, near Rye, in Sussex.—“The Cadborough Pottery” was established about the commencement of the present century for common descriptions of earthenware; but little is known of its early history until Mr. Mitchell, the present proprietor, took possession. The clay is evidently suitable for ornamental objects, and great care and attention is bestowed by him in producing them. The artistic productions are very limited, being merely experimental and not for the purpose of sale. It is a red ware like that used for flower pots. The vases are of elegant forms, with highly-glazed green or brown mottled surfaces. There are some specimens in the Jermyn Street Museum, and Dr. H. W. Diamond has a brown jug, equal in appearance to the “Rockingham ware.” The name was formerly scratched in the clay, but the retailers objecting, it was omitted.

A very curious vessel called a “Sussex pig,” emanates from this factory, and is used at weddings in that county; the body forms the jug and stands on end, the head takes off, and a *hog's-head* of beer is drunk off to the bride's health by every person present. One of these pigs, in the Loraine Baldwin Collection, is engraved in Marryat (3rd edit. p. 393), but it is inadvertently placed under the head of Rockingham ware, and classed with English porcelain.

WROTHAM (Kent). There was a manufactory here for earthenware vessels about the middle of the XVIIth Century.

Mr. C. W. Reynolds has a large round

WROTHAM. plateau, of brown earth and yellow glaze, with incised pattern of rosettes and geometrical designs, dated 1668, with the letters H. I. in the centre, and I. A., with the sacred monogram and date on the border. It was formerly in the possession of a family at Tunbridge Wells, where it had remained for more than a century, and was traditionally believed to have been made at *Rootam* (so it is pronounced), in Kent. The existence of a manufactory there, is confirmed by a large brown dish in the British Museum, ornamented with identical devices, inscribed with the initials E. W. E., and WROTHAM, 1699.

Mr. J. L. Baldwin has a tyg of brown earthenware and yellow slip, with four double handles, similar to those usually called Staffordshire; round the top is written WROTHAM, and between the handles a fleur-de-lis, the letters C.R., and the owner's name R.W.S. and the date 1659. Another tyg of the Wrotham manufactory is preserved at Penshurst, which has been in the house ever since it came from Wrotham, a short distance from thence, and is now one of the heirlooms.

In the Collection of the late Rev. H. Lindsay, Rector of Sunbridge, is a curious specimen of the Wrotham ware, consisting of four mugs, each with two handles entwined within those of the others, forming a square; the pattern has been copied in porcelain by modern manufacturers. (Engraved in Marryat, 3rd edit., p. 187.)

In the possession of Sir Ivor B. Guest, at Canford Manor, Wimborne, are three brown ware *tygs* or bowls, two with six handles and one with four, two of them being provided with whistles; that with four handles is 8 inches in diameter, and is inscribed with the following couplet:

COM . GOOD . WEMAN . DRINK . OF . THE . BEST .  
ION . MY . LADY . AND . ALL . THE . REST .

CORNWALL. Although Cornwall was the county whence the principal ingredients for the manufacture of pottery and porcelain were obtained, viz., the lead and tin necessary for the glaze and the best description of clay for the purpose, especially the Cornish *kaolin* or soap rock, and the moor stone or *petuntse*, a decomposed felspar, for making porcelain, yet there do not appear to have been any manufactories of importance established here. No doubt the reason of this may be traced to the reluctance of the tinners and workmen employed in the mines to adopt earthenware vessels of any kind, being naturally inclined to use those only made of pewter, considering pottery an innovation calculated materially to injure their trade. This dislike is exemplified in the following paragraph from an Exeter paper of April 4, 1776:—“ Last week the tinners in Cornwall rose in consequence of

the introduction into that country of such large quantities of Staffordshire and other earthenware. About a hundred in a body went to Redruth, on the market day, and broke all the wares they could meet with, the sale of which had been intended in that town. From thence they went to Falmouth for the same purpose, and because they could not force their way into the town hall, where a large parcel of Staffordshire and other wares were lodged, they were about to set fire to it, had not Mr. Allison, the printer and alderman of that town, with another gentleman, pacified them, by promising to discourage the sale and use of these wares by every means in their power, and by going to a pewterer's and bespeaking a quantity of pewter dishes and plates to evince their readiness to serve them, on which they happily dispersed.

PENZANCE. The “Mounts Bay Pottery” and pipe manufactory was established by a Mr. Collier; the materials were procured from Bideford. About 1856 it was carried on by Mr. Charles Sloman, but is scarcely worthy the name of a manufactory.

BOVEY TRACEY, Devonshire. A manufactory of pottery was carried on by John and Thomas Honeychurch; as will be seen by the following extract from an advertisement, it was on a large scale:—“To be sold by public auction, as directed by the assignees of John and Thomas Honeychurch, bankrupts, at the Union Inn, Bovey Tracey, on the 2nd May, 1836, *The Folly Pottery*, situate in the parish of Bovey Tracey, in the county of Devon. This may be designated one of the largest and most complete potteries in the west of England, 14 miles from Exeter and 28 from Plymouth; its situation being in the *land of clay*, from which nearly all the potteries in Staffordshire draw their supply, with coal mine, and rail road, &c.” After describing the premises and its conveniences, it refers to a gloss kiln and a biscuit kiln capable of containing 1,600 saggars of ware, flint kilns, a quantity of Cornish flint and clays, copper plates, moulds, and every implement necessary for carrying on an extensive business.

**BOVEY TRACEY.** A manufactory of pottery and stoneware is now carried on here by Mr. Divett. Specimens, painted with flowers, are in the Rev. T. Staniforth's Collection, also some plates obtained from the manufactory.

**SALISBURY,** or somewhere in the vicinity, there was, no doubt, at a very early period, a manufactory of pottery, although no record exists of its locality; fragments of vessels, puzzle jugs, &c., are frequently found in the immediate neighbourhood.

Mr. Nightingale, of Wilton, has kindly forwarded a photograph of a vessel of greenish ware, in the form of a mounted knight, with pear-shaped shield, cylindrical helmet, and prick spur, evidently of the XIIth Century; also some puzzle jugs, of fine compact ware and excellent glaze of a brownish red; one of these has scratched under the glaze, "W. Z. When this you see, Remember me, 1603;" another is inscribed, "W. Z. maker, 1604," and others with initials only. These are in the Salisbury Museum.

**SALISBURY.** Mr. Payne, of Salisbury, was not a manufacturer, but his name was stamped or printed upon the china made for him, especially on services with

**PAYNE,** printed views of Stonehenge and Salisbury Cathedral; he kept a warehouse for the sale of china and glass, in a fine

old hall with a timber roof, which is still standing, called the "Halle of John Halle."

## PLYMOUTH.

**PLYMOUTH.** Porcelain (*hard paste*). Established by William Cookworthy, about 1760. In 1768 he, in conjunction with Lord Camelford, took out a patent for the use of kaolin and porcelain granite, called china clay; it is dated the 17th of March, 1768, "William Cookworthy, of Plymouth, in the county of Devon, Chemist," took out his patent for "a kind of porcelain newly invented, composed of moorstone, or growan

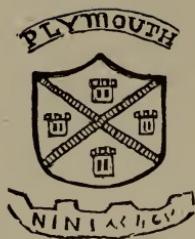
and growan clay." The *moorstone* stone, or growan, is said to be known as such in the counties of Devon and Cornwall, and is generally composed of grains of stone or gravel of a white or whiteish colour, with a mixture of talky shining particles; these stones are fusible. "The earth or (growan) clay, for the most part lyes in the valleys where the stone forms the hills." "The stone is prepared by levigation in a potter's mill, in water, to a very fine powder." The clay is prepared by diluting it with water, allowing the gravel and mica to subside, pouring the water, white with clay, into vessels, and allowing the clay to settle. It is said that the earth "gives the ware its whitness and infusibility," and the stone "its transparency and mellowness," and they are mixed, in the methods used by potters, in different proportions, as the ware is intended to be more or less transparent. The articles formed, "when biscuited," are dipped in a glaze, made of levigated stone, with the addition of lime and fern ashes, or *magnesia alba*, and then baked.

The following advertisement appears in Berrow's *Worcester Journal*, February 22, 1770:—"China painters wanted. For the Plymouth new invented Patent Porcelain Manufactory. A number of sober, ingenious artists, capable of painting in enamel or blue, may hear of constant employ by sending their proposals to Thomas Frank, in Castle Street, Bristol."

Cookworthy engaged the assistance of a French artist, Mons. Soqui, whose ornamental delineations on the articles produced here were extremely beautiful. Some elegant salt cellars, in form of open conch shells resting on a bed of coral, shells, &c., all well modelled in white hard porcelain, were made here, and became great favourites for the table; a pair of these salts is in the Collection of the Right Hon. W. E. Gladstone. Another china sauce boat, of elegant design, resting on a stem and foot, formed of groups of shells; in the Collection of Mr. James Carter, of Cambridge. Henry Bone, afterwards famed as an enameller, was at that time employed in the manufactory. He was born at Truro, in Cornwall, in February, 1755. When 12 years old, his parents moved to

Plymouth (say in 1767), where, in consequence of having copied a set of playing cards, Cookworthy took him into his factory. Bone completed his term of apprenticeship in 1774, and continued in the Bristol pottery until its failure in 1777, when he came to London. The ware made at Plymouth was allowed to be a complete porcelain, insomuch that it would bear a heat which melted china ware placed inside it, and was of uniform texture and quality from the inner to the outer surface. They continued to work this manufactory until 1774, but not answering their expectations, and having expended nearly £3000. in perfecting the discovery, they disposed of their interest in the patent to Richard Champion, of Bristol, and these works ceased. Cookworthy was born at Kingsbridge, in Devonshire, in 1705, and died in 1780. His discovery of kaolin and petuntse, the ingredients of Oriental porcelain, took place about 1758. The mark adopted is that for *tin*, perhaps in consequence of the stanniferous character of that part of the country where the materials were obtained; usually marked in red or blue on the bottom of the pieces.

There are some finely executed Plymouth porcelain busts of George II., modelled from the statue by Rysbrach erected in Queen Square, Bristol. Some of these, from their size and great weight, have fallen on one side in the baking. Lady Charlotte Schreiber has a perfect bust on its pedestal; there is one also in Dr. Cookworthy's possession (an heirloom); others are in the Liverpool Museum, and in the Collections of Mr. Reynolds and Mr. Edkins, of Bristol. M. Edkins has a statuette of Woodward the actor, companion figure to Mrs. Clive, bearing the Plymouth mark in blue, also several statuettes in hard porcelain of a shepherd and shepherdess, &c. Lady Charlotte Schreiber has a Plymouth mug, inscribed "Josiah and Mary Greethed, March 13, 1769."



March  
14  
1768  
C. F.

M<sup>r</sup>

W<sup>c</sup>oakworthys  
Factory Plymouth  
. 1770.

XII  
21

24

24

✓

PLYMOUTH. These marks occur on a porcelain cup, decorated in blue; in the centre is a shield of four castles, with "PLYMOUTH" above, and underneath some letters which are illegible. The initials and date are on the bottom of the cup. The patent was taken out on the 17th March, 1768, and this was probably a trial piece made three days previously. It is in Mr. Reynolds's Collection.

PLYMOUTH. The inscription in the margin is in red, underneath a china butter boat, painted with detached flowers. In the possession of Dr. Ashford, of Torquay.

PLYMOUTH. The first of these two marks is on a cup of English porcelain, with blue Chinese figures; the second is on the saucer of the same pattern; in Mr. Reynolds' Collection. A pair of handsome vases and covers, 16 in. high, bearing this last mark, are in the possession of Mr. F. Fry, of Cotham, Bristol.

PLYMOUTH. On a pair of ovoid porcelain vases, painted with birds and insects in the Chelsea style. In the Collection of Mr. Emerson Norman.

PLYMOUTH. Another mark, varying in form, from the carelessness of the painter.



PLYMOUTH? Impressed on a hard white porcelain shell bowl, supported by smaller shells and rock-work. Staniforth Coll.



PLYMOUTH. Marked in brown on a hard porcelain shell dish, supported on three feet of coral and mussel shells, painted inside with lake and blue flowers,

and green leaves. In the Collection of the Rev. T. Staniforth. There are many varieties of this mark, and others, some very small, which are principally painters' marks, found on pieces either of Plymouth or Bristol porcelain, too numerous to describe, and of difficult attribution.

#### BRISTOL.

BRISTOL, Castle Green. *Hard Paste.* Founded by Richard Champion, a merchant of Bristol, about 1772. Champion is described as a man of great activity of mind, and a constant projector. In 1743 Richard Champion had a zinc manufactory on the banks of the Avon, about two miles from Bristol; and in 1767 we read in Corry and Evans's account of Bristol that he published a plan, which had nearly been adopted, for improving the port of Bristol. In Barrett's *History of Bristol* (ed. 1789, p. 701) we find that in 1764 the great new dock was begun by Richard Champion.

After his purchase of Cookworthy's patent in 1774 he added the manufacture of hard paste, but both hard and soft were made at the same time. On Sept. 15, 1775, Richard Champion enlarged the term of letters patent of Cookworthy, assigned to him. It is termed "A discovery of certain materials for making of porcelain," and Champion has to specify the raw materials of which both the porcelain and the glaze are composed, and the proportions in which they are used. These are given, and it is stated "that without taking away from the ware the distinguishing appearance and properties of Dresden and Oriental porcelains," &c. The ware was brought to high perfection, but the great outlay prevented its being remunera-

tive, and he sold his patent to a company of Staffordshire potters in 1777, having first offered it to Wedgwood, who declined the purchase.

In a letter from Wedgwood to Bentley, dated Aug. 24, 1778, we hear that Champion had just then failed; he says—“Poor Champion, you may have heard, is quite demolished; it was never likely to be otherwise, as he had neither professional knowledge, sufficient capital, nor scarcely any real acquaintance with the materials he was working upon. I suppose we might buy some *Growan stone* and *Growan clay* now upon easy terms, for they have prepared a large quantity this last year.”

Horace Walpole mentions in his catalogue “a cup and saucer, white, with green festoons of flowers, of Bristol porcelain.” We have seen many similar specimens, bearing the mark of a cross, well painted and richly gilt.

The mark adopted at the Bristol manufactory was a cross, usually painted in a sort of slate colour, but occasionally it

was blue, as on a Bristol tea service belonging to the late Lady Byron, now in the possession of Mr. John J. Bagshawe, of Sheffield, painted with flowers, the name of each being placed under it in blue colour. Dr. Diamond has a specimen, with the cross stamped in the paste. Mr. Edkins, of Bristol, has a cup with initials J. H. and date 1774 inside it, made in the first year of Champion’s

purchase of the patent for Joseph Harford, who was part proprietor, residing at Blaize Castle, near Bristol. Lady Charlotte Schreiber has a similar cup, and also one bearing the date 1776, marked with a blue cross.

B  
7

BRISTOL. On a cup and saucer, of hard porcelain, painted with detached flowers, of undoubted Bristol manufacture; marked in brown. In the Collection of the Rev. T. Staniforth.

Some of the Bristol china was marked with the crossed swords of Dresden, a dot in centre. A cup and saucer of hard



paste, painted with festoons of flowers and richly gilt, has this mark in blue, and a numeral and dot in gold. In the possession of the Rev. T. Staniforth. The tea pot of the same service has the mark of the cross in blue. Sometimes

the pieces have numerals in gold, 1, 2, 3, and so on with a dot, below or at the side, denoting the pattern.

Lustre ware was also produced at this manufactory. Mr. John J. Bagshawe, of Sheffield, has a tea service of Bristol porcelain with the mark of a cross scratched in the clay.

**BRISTOL.** Redcliffe Backs. Mr. Jewitt, (*Art Journal*, November, 1863), says: "The first record of Bristol pottery appears to have been in the reign of Edward I. Mediæval earthenware vessels of different periods, probably made in the locality, have been found at Bristol, and under Elizabeth a manufactory was in operation. At the close of the XVIIth Century delft ware was made. The earliest dated example is a plate marked on the rim S. M. B., 1703, of good quality, glazed, and the blue of good colour. The next dated specimen is a delft high-heeled shoe, dated on the sole 1722, with the initials M. S., beautifully formed, and a buckle in front. Others bear the dates 1740, 1754, and 1761. These delft works were carried on at Redcliffe Backs, in the last century by a Mr. Frank, and produced plates, dishes, Dutch tiles, &c." There is in the Museum of Practical Geology a slab, composed of twenty-four tiles, with a view of Redcliffe Church, Bristol. These tiles were made by Richard Frank during the Bishopric of Butler (1738-1750), whose arms are upon one of the tiles. It is stated that these delft-ware potters were preceded by a maker of salt-glazed pottery named Wrede or Read.

**BRISTOL.** Temple Backs. A manufactory of earthenware was established at this place by Mr. Joseph Ring, son-in-law

of Cookworthy; after the porcelain works had been relinquished in 1777: it was called the "Bristol pottery." The following advertisement appears in the *Bristol Gazette* for January, 1787:—"Bristol Pottery, Temple Backs. Joseph Ring informs merchants and others that he has established a manufactory of the Queen's and other earthenware, which he will sell on as low terms, wholesale and retail, as any of the best manufacturers in Staffordshire, can render the same to



Bristol." The same mark, a cross in blue, is found on cream ware. The

works were continued by his widow for many years after his death. I have an invoice before me for china and glass to the amount of £12. 17s. 6d. The heading is, "Bought of Elizabeth Ring & Co., Earthenware, China, and Glass Rooms, 8, High Street, Bristol," dated 4th January, 1817, and in the account of Bristol, by Corry and Evans, edition 1816, speaking of the potteries of Bristol, it adds, "nor must the pottery of Mrs. Ring be omitted, for of the articles made here, it is little praise to say that they combine elegance with taste, and consequently a visit to the pottery is now generally among the objects which are pointed out to the notice of the stranger. From Chilcott's *Guide to Bristol*, and Mathews' *Guide*, we learn that the Bristol pottery at Temple Backs was then, in 1825 and 6, occupied by Messrs. Pountney and Allies, employing about 200 men, women, and children, and had been established several years. The articles they produced were similar to those of the superior potteries in Staffordshire, and in addition to the home trade, a considerable export business was carried on.

BRISLINGTON, near Bristol. It has been supposed, there was a pottery here for a copper-glazed ware, but we have no authentic records of it. At the Bristol Institution is a large vase of this kind presented by the late Dr. Smith, and labelled by him "Copper lustre ware, Brislington." The size of the vase is 16 in. diameter and 17 in. high, with a hole at the bottom as if made for a flower pot. There are also the remains of some larger dishes.

## FULHAM.

FULHAM. John Dwight, M.A., of Christ Church College, Oxford, was *the inventor of porcelain in England*; he was secretary to Brian Walton, who died in 1660, and to Henry Ferne and George Hall, successive Bishops of Chester. He established a manufactory for the production of porcelain at Fulham in 1671.

Having made this assertion, we will, as briefly as possible, review the claims put forward by French writers on this subject.

The first attempt to make porcelain in France was by Louis Poterat, Sieur de St. Etienne, at Rouen, who obtained letters patent in 1673. It appears never to have succeeded, and a very imperfect description only was produced. In the letters patent accorded to the heirs of Chicanneau, at St. Cloud, in 1702 (which was really the first successful attempt in France), reference is made to the previous grant to Louis Poterat in these terms :—"We formerly considered the manufacture of porcelain so advantageous to our kingdom, that we accorded privileges to Sieur St. Etienne, at Rouen; but the said St. Etienne did nothing more than approach the secret, and never brought it to the perfection these petitioners have acquired."

The second attempt in point of date was that of Chicanneau, at St. Cloud, just referred to, said to have been invented about 1695, but patented in 1702. Dwight's porcelain was therefore made two years before that of Louis Poterat at Rouen, and twenty-four years before it is said to have been invented by Chicanneau, and thirty-one before the date of the letters patent granted to his successors at St. Cloud in 1702.

Having disposed of the question of precedence as regards porcelain, we will now speak of other discoveries made by John Dwight. His second invention was of even greater importance to the community at large, and the commercial

interests of this country : viz. his successful imitation of the *grès de Cologne*. Several attempts had been made in previous years, to compete with the potters of Cologne, but these endeavours had hitherto been unavailing, the durability, compactness of material, imperviousness of glaze, and consequent cleanliness of the vessels, could not be imitated. All England, therefore, continued to be supplied with German pots. Finding they could not manufacture them, the English potters tried to destroy the monopoly of the Cologne merchants who imported them, but the duty received by the English Government on the ware, formed too important an item to be abandoned without sufficient cause. See the Petition of W. Simpson to Queen Elizabeth, (page 49).

Dr. Plot states that Dwight's great difficulty was in the glazing of his porcelain, which was the only obstacle that had prevented him *setting up a manufactory before*, but he had eventually overcome it. That his inventions were well known to, and appreciated by, the scientific men of the time, is evidenced from the following interesting notice by Dr. Plot, in his *History of Oxfordshire*, published in 1677, which from its important bearing upon these valuable discoveries, we quote at length.

“ § 84. Amongst arts that concern *formation of earths*, I shall not mention the making of pots at Marsh Balden and Nuneham Courtney, nor of tobacco-pipes of the *white earth* of Shotover, since those places are now deserted. Nor indeed was there, as I ever heard of, anything extraordinary performed during the working these *earths*, nor is there now of a very good tobacco-pipe clay found in the parish of Horspath, since the first printing of the third chapter of this history . . . . Let it suffice for things of this nature that the ingenious John Dwight, formerly M.A. of Christ Church College, Oxon, hath discovered the *mystery of the stone or Cologne wares* (such as d'Alva bottles, jugs, noggins), heretofore made only in Germany, and by the Dutch brought over into England in great quantities ; and hath set up a mannfacture of the same, which (by methods and contrivances of his own, altogether unlike those used by the Germans), in three or four years time, he hath brought it to greater perfection than it has attained where it hath been used for many ages, insomuch that the Company of Glass-sellers of London, who are the dealers for that commodity, have contracted with the inventor to buy only of his English manufacture, and refuse the foreign.

“§ 85. He hath discovered also the *mystery of the Hessian wares*, and vessels for retaining the penetrating salts and spirits of the chymists, more serviceable than were ever made in England, or imported from Germany itself.

“§ 86. And hath found ways to make an earth *white and transparent as porcellane*, and not distinguishable from it by the eye, or by experiments that have been purposely made to try wherein they disagree. To this earth he hath added the colours that are usual in the coloured china ware, and divers others not seen before. The skill that hath been wanting to set up a manufacture of this *transparent earthenware* in England, like that of China, is the glazing of the white earth, which hath much puzzled the projector, but now that difficulty also, is in great measure overcome.

“§ 87. He hath also caused to be modelled *statues or figures of the said transparent earth* (a thing not done elsewhere, for China affords us only imperfect mouldings), which he hath diversified with great variety of colours, making them of the colour of iron, copper, brass, and party-colour'd as some Achat-stones. The considerations that induced him to this attempt were the duration of this hard-burnt earth, much above brass or marble, against all air and weather, and the softness of the matter to be modelled, which makes it capable of more curious work than stones that are wrought with chisels, or metals that are cast. In short, he has so advanced the *Art Plastick* that 'tis dubious whether any man since Prometheus have excelled him, not excepting the famous Damophilus and Gorgasus of Pliny. (*Nat. Hist.*, lib. 35, c. 12.)

“§ 88. And these arts he employs about materials of English growth, and not much applyed to other uses ; for instance, he makes the stone bottles of a clay in appearance like to tobacco-pipe clay, which will not make tobacco-pipes, although the tobacco-pipe clay will make bottles ; so that that which hath lain buried and useless to the owners may become beneficial to them by reason of this manufacture, and many working hands get good livelihoods, not to speak of the very considerable sums of English coyn annually kept at home by it.”—*Dr. Plot's Natural History of Oxfordshire*. Oxford, 1677.

In Aubrey's *Natural History of Wiltshire*, written about 1670-1680, whose MSS. were edited by John Britton in 1847, we read :

“In Vernknoll, adjoining the land of Easton Pierse, neer the brooke and in it, I bored clay as blew as ultra marine, and incomparably fine, without anything of sand, &c., which perhaps might be proper for *Mr. Dwight for his making of porcilaine*. It is also in other places hereabout, but 'tis rare.”

The editor, in a note upon this passage, remarks :

“It is not very clear that 'blew clay,' however fine, could be proper for the 'making of porcilaine,' the chief characteristic of which is its transparent

whiteness ; apart from this, however, Aubrey's remark is curious, as it intimates that the manufacture of porcelain was attempted in this country at an earlier period than is generally believed. The famous porcelain works at Chelsea were not established till long afterwards, and, according to Dr. Plot, whose *Natural History of Staffordshire* was published in 1686, the only kinds of pottery then made in that country were the coarse yellow, red, black, and mottled wares, and of these the chief sale was to 'poor crate men, who carried them on their backs all over the country.'"

Mr. Britton adds :—

"I have not found any account of the Mr. Dwight mentioned by Aubrey, or of his attempts to improve the art of pottery."

It is remarkable that Britton, who has here quoted Dr. Plot's own words in his *History of Staffordshire*, should never have looked into the same author's *History of Oxfordshire*, published nearly ten years earlier ; had he done so, he would have found Dwight's name honourably mentioned. Mr. Britton's doubt about the "blew clay" being fit for porcelain, is easily explained. The blue clay is considered the best for making porcelain, and fetches the highest price ; it not only burns *very white*, but forms a ware of great solidity, and will bear a larger proportion of flint than any other.

From the foregoing accounts it is perfectly clear that an attempt was successively made to produce porcelain by John Dwight, of Oxford, as early as the year 1671. Dr. Plot says it was of *transparent earth coloured with metallic colours, like that of China*. We may therefore assume that, having perfected his discoveries, and finding the sale of his newly-invented wares was likely to be of considerable magnitude, he removed his manufactory nearer the metropolis, and proceeded to secure his inventions by patent.

His first patent is dated April 23, 1671, and runs thus :

"John Dwight, gentleman, hath represented unto us, that by his own industry, and at his own proper costs and charges, he hath invented and sett up at Fulham, in our county of Middlesex, several new manufactories," &c. "The mistery of transparent earthenware, commonly knowne by the name of porcelaine or china, and Persian ware, as alsoe the misterie of the stone ware, vulgarly called Cologne ware ; and that he designed to introduce a manufac-ture of the said wares into our kingdom of England, where they have not hitherto bene wrought or made ;" "Granted for the tearme of fourteene-

years, paying yearly and every yeare during the said terme twentie shillinges of lawfull money of England."

That he continued these new manufactures successfully is proved by his obtaining at the expiration of this term of fourteen years a renewal of his patent. It is dated June 12, 1684.

"Severall new manufactures or earthenwares, called by the names of white gorges (pitchers), marbled *porcellane vessels, statues, and figures*, and fine stone gorges and vessells, never before made in England or elsewhere; and alsoe discovered the mystery of *transparent porcellane*, and opacous redd and darke coloured porcellane or china, and Persian wares, and the mystery of the Cologne or stone wares;" granted "for the term of fourteene years."

Unfortunately, there is not a fragment of porcelain in the *Fulham trouvaille*, which we shall presently have occasion to notice. But we must not too hastily conclude that, because no specimen is yet known, there is none in existence.\* A few years since, if any collector had enquired where any pieces of Moustiers fayence could be procured, he would have been told that even the name had never been heard of as a pottery; yet now we know that this place was celebrated over Europe in the beginning of the last century, as one of the largest emporiums of the fictile art, and numerous products can now be produced, which had before been attributed to Rouen, St. Cloud, and other places. The same dark cloud hung over the productions of porcelain at Florence, made as early as 1575; the Henri Deux ware of Oirons, near Thouars, of the beginning of the XVIth Century; and other places which modern research has brought to light. Such was also the obscurity of the imitation Cologne ware, so much lauded

\* John Houghton, F.R.S., in his 'Collection of papers on Husbandry and Trade,' a close observer, and one who scrupulously mentions facts relating to these matters, thus speaks of the property of clays, with special reference to that found at or near Poole in Dorsetshire, 12th January, 1693, "and there dug in square pieces of the bigness of about half a hundred weight each; thence 'tis brought to London and sold in peaceable times at about eighteen shillings a ton; but now in this time of war is worth about three and twenty shillings." He continues, "This sort of clay, is used to clay sugar, and the best sort of mugs are made with it, and the ingenious Mr. Dwight, of Fulham, tells me that 'tis the same earth china ware is made of, and 'tis made, not by lying long in the earth, but in the fire; and if it were worth while we may make as good china here as any is in the world;" and it is fair to presume that the only porcelain made in England was that produced by Dwight, who, he says, "has made it and can make it again."

by Dr. Plot; but now we know that it was extensively made at Fulham, and although it has hitherto been confounded with the German *grès* itself, yet we can now easily distinguish and refer it to its original source. The Company of Glass-sellers of London, who were the dealers in that commodity, having “contracted to buy only his stoneware, to the entire exclusion of the foreign,” its sale must have been very extensive.

The Fulham stoneware, in imitation of that of Cologne, is frequently seen at the present day in collections. It is of exceedingly hard and close texture, very compact and sonorous, and usually of a grey colour, ornamented with a brilliant blue enamel, in bands, leaves, and flowers. The stalks have frequently four or more lines running parallel, as though drawn with a flat notched stick on the moist clay; the flowers, as well as the outlines, are raised, and painted a purple or morone colour, sometimes with small ornaments of flowers and cherubs' heads, and medallions of Kings and Queens of England in front, with Latin names and titles, and initials of Charles II, William III, William and Mary, Anne, and George I. The forms are mugs, jugs, butter-pots, cylindrical or barrel-shaped, &c.; the jugs are spherical, with straight narrow necks, frequently ornamented in pewter, and raised medallions in front, with the letters CR. WR. AR. GR., &c., in the German style of ornamentation. These were in very common use, and superseded the Bellarmines and longbeards of Cologne manufacture.

We must now direct especial attention to a most interesting collection of the early productions of the Fulham manufactory, formerly in the possession of Mr. Baylis, of Priors Bank, who obtained it from the Fulham manufactory about 1862, in which year he communicated the discovery to the *Art Journal* for October. It is now in the collection of Mr. Reynolds. It consists of about twenty-five specimens, which have been preserved by successive members of the Dwight family, where they had remained as heirlooms since the period of their manufacture, and were purchased from the last representative of the family. The statuettes and busts are of *grès*, or stone-

ware, beautifully modelled: A large bust of Charles II, life-size, wearing the order of the George and collar; smaller busts of Charles II, and Katherine of Braganza, and James II, and Mary d'Este, the large wigs, lace ties, &c., being minutely modelled; full length figures of Flora, Minerva, Meleager; a sportsman in the costume of Charles II's reign; a girl holding flowers, two lambs by her side; a girl with her hands clasped, drapery over her head and round her body, at her feet a skull and plucked flowers—the two last are probably members of Dwight's family; five stoneware statuettes in imitation of bronze, of Jupiter, Neptune, Mars, Meleager, and Saturn. These figures are from 7 to 13 inches high. But the most interesting relic of the manufactory, executed in the hard stoneware, is a beautiful half-length figure of a lifeless female child, lying upon a pillow, with eyes closed, her hands on her breast clasping a bouquet of flowers, and a broad lace band over her forehead evidently modelled from the child after death. This most touching memento of one of the earliest of England's potters, recalls the words of Dr. Plot, that "he had so far advanced the art plastic, that 'tis dubious whether any man since Prometheus ever excelled him," for the child seems almost to breathe again. Fortunately we are not left to conjecture its history; it tells its own tale—for on the back is inscribed in the clay, while yet moist before baking: "*Lydia Dwight, died March 3, 1672.*" It was therefore executed the year after he had taken out his first patent. There is a large fayence plateau, 23 inches in diameter, in exact imitation of the early Nevers ware, covered with a rich *bleu de Perse* enamel, for which that manufacture was celebrated, decorated with white flowers and scrolls, the centre being filled with the Royal arms and monogram of Charles II, boldly sketched, said with more than mere probability to have been one of a dinner service made expressly for this King.

Among the minor productions are a slate-coloured bottle, with marbled bands, and white figures in relief, of a church, birds, Merry Andrew, and in the centre the busts of William and Mary; another with white figures as the last, and the

letter C.; two marbled bottles; a cylindrical mug, with stamped ornaments, and in front Hogarth's "Midnight Conversation;" a butter boat, the outside formed of leaves, and stalk handle, like the early Chelsea pieces; and two open dishes in the form of leaves.

In looking over this collection, we are astonished, at the variety of Dwight's productions and the great perfection to which he had brought the potter's art, both in the manipulation and the enamel colours employed in decoration. The figures, busts, and groups are exquisitely modelled, and will bear comparison with any contemporary manufactures in Europe; and a careful inspection will convince any unprejudiced mind, of the erroneous impression which exists, that, until the time of Wedgwood, the potter's art in England was at a very low ebb, and none but the rudest description of pottery was made, without any attempt to display artistic excellence. Here, however, we have examples of English pottery, a century before Josiah Wedgwood's time, which would not disgrace the *atelier* of that distinguished potter himself.

The discovery of the two patents granted to John Dwight in 1671, and to Ariens Van Hamme in 1676 (page 666), now published for the first time in treating on the matter, opens a new field for research in another direction.\*

The present proprietor of the Fulham Pottery, Mr. C. J. C. Bailey, possesses two of the old books of receipts and memoranda, bearing dates ranging from 1689 to 1695, among which the following headings may be especially noticed, clearly proving that Dwight actually made *transparent porcelain* at that early period, and corroborating the facts we before

\* There are probably many specimens of Dwight's transparent porcelain still in existence. Dr. Diamond who contributes so repeatedly in these pages to the illustration of marks and monograms on English pottery and porcelain, writes as follows: "I have a small mustard pot of very hard paste which is transparent at bottom and sides; it does not look like porcelain nor does it look like earthenware; it has the exact G.R. and Crown of George I, which we see so frequently on Fulham stoneware. Did they make porcelain so early as that at Fulham? (George I, 1714 to 1727)." The patents and receipts here alluded to will be a sufficient answer to this question in the affirmative.

adduced, viz., his two patents of 1671 and 1684, the privilege extending for 28 years from 1671 to the year 1699.

These MSS. having only been recently discovered among some old account books, the owner does not at present wish the receipts made public, until he has himself made some experiments upon the materials, thus unexpectedly brought to light. Mr. Bailey has kindly placed these two most important books in our hands, to inspect and make some extracts for publication, under certain restrictions. But we are permitted to state that, from a careful perusal of the receipts relating to the making of porcelain, we have no hesitation in affirming that a *translucent porcelain* can be made from them—the materials stated, being identical with those which constituted the paste of subsequent English manufacturers, with this exception, that the latter used white clay, fine white sand, and ground glass, while Dwight used the glass-making materials uncombined, to mix with the calcareous white clay.

*Small Book, bound in vellum.*—“All that is in this book was entred since  
9ber 15th, 1695.”

The fine stone cley. The fine white cley for gorges and cans. The fine white cley for dishes or tea pots to endure boiling water. To make *transparent porcelane* or china cley. To make another *transparent porcelane* or china cley. To make red porcelane cley. To make a bright red cley w<sup>b</sup> Staffordshire red cley. Light grey cley to endure boiling water. Mouse coloured cley to endure boiling water.

1698, April 6, p. 19.—To make Number Sixteen.

1698, April 6, p. 21.—The best white cley to make gorges, cans, or dishes to endure boiling water. To make y<sup>e</sup> white earth. To make the dark earth. To make *fine white*.

NOTE.—This is the material or *frit* which, mixed with the clay, gives it translucency. We are not at liberty to give the receipt, but we may state that fine white sand is one of the ingredients; and a note is appended, showing that calcined flints were sometimes used instead. “Calcined, beaten, and sifted flints will doe instead of the white sand and rather whiter, but the charge and trouble is more.”

To make fine dark. To make calcined sand. To make white *p<sup>r</sup>* cyprus (per cyprus sieve).

*Things necessary to be always in readynes.*—White sand in some good quantity, in several boxes. Best white cley, dry'd and sifted. Iron scales,

clean, dry, and sifted through a midling hair sieve. Coarse white. Fine white. White *p'r* cypris. Coarse dark. Fine dark. Saltpeter, dryd, beaten, and sifted.

*Small parchment covered Book, with silver clasp.* The first six pages are unfortunately torn out, but some, no doubt, referred to making china, from the following remark :—“ Note y<sup>t</sup> in burning china you must set pots near the widenes of y<sup>e</sup> arches and set them 6 inches distant from one another and from the wall. The little furnace where the last red tea pots were burnt, I take to be a convenient one for this use.”

9ber, 1695. An essay towards a china glasse (glaze).

1691, March 14. To make a grey porcellane by salt.

NOTE.—This is a strong hardy cley, fit for garden pots, tea pots, dishes, &c.

1691, March 14. To make a blew porcellane cley to be turn'd into vessels, or to spot and inlay pots of any other porcellane.

1692, July 16. To make y<sup>e</sup> black earth.

1693, July 5. To make a fine bright and strong brown.

1692, July 16. To make the brightest brown colour.

9ber 29/95. A fine grey cley for marbling stone pots.

1692, July 16. To make a fine white porcellane cley to be burnt w<sup>h</sup> salt, fit only for things of ornament. A grey cley for y<sup>e</sup> like use.

1692, Feb. 8. A mouse colour'd porcellane w<sup>h</sup> white specks.

1692, July 27. A bright mouse colour'd cley to endure boiling water.

1692, Aug. 15. A fine porcellane cley fit for deep dishes, w<sup>h</sup>out handles, to be burnt w<sup>h</sup>out glaze in the strongest fire that may serve to perfect y<sup>e</sup> china ware.

Reversing the book, we have—

1692, 7ber 12. The best dark earth. The best brown glasse (glaze) for stone pots.

Note that stone pots having much cley in themselves doe retain the brown colour though it have less in it, and the less cley there is in the colour the more lustre it hath ; the reasons I shall give elsewhere.

1692, 7ber 12. The best brown glasse (glaze) for white brown pots.

1693, 9ber 14. To make the dark earth.

1693, 9ber 14. To make *transparent porcelane* or china cley :—Take *fine white earth* thirty pounds ; cley, sifted, twenty pounds—mingle and tread. To make another *transparent porcelane* or china cley.

1693, 9ber 14. A dark colour'd cley for märbled dishes and tea pots to endure boiling water.

1693, 9ber 14. To make a deep red porcellane or china clay.

1693, 9ber 14. To make a grey porcellane cley, hardy and fit for garden potts and tea pots, &c.

1693, 9ber 14. To make a deep red cley of the Staffordshire red cley.

1693, 9ber 14. To make a cley to burn brown, strong and hardy, fit for tea pots, to be sprig'd white.

1695, July 2. To make y<sup>e</sup> best fine stone cley.

In one of the leaves of this book is written, in a child's hand,

" Lydia Dwight,	
her Book,	8
	12
Fulham."	4

and on another page her name, unfinished, and her young friends,

Miss Betty Osgood and Miss Molly Osgood.

Among the memoranda in this book are some very curious entries of hiding places for money, about the year 1693. As the monies were withdrawn, the entry was erased. We make a selection from these, as follows:—

"In the garret, in a hole under y<sup>e</sup> fireplace, 240 G, in a wooden box."

In y<sup>e</sup> old labouratory at the old house, in two holes under the fireplace, on both sides y<sup>e</sup> furnace, in 2 half-pint gorges, cover'd, 460.

In the second presse in y<sup>e</sup> s labora: under some papers at y<sup>e</sup> bottom, in a bag, some mill'd money.

Behind y<sup>e</sup> doore of the little parlor, old house, in a canne, some mill'd money.

In two holes of that great furnace running in almost to the oven, 2 boxes full of mill'd money may be drawn out w<sup>th</sup> a long crooked iron standing behind y<sup>e</sup> kitchen door.

Between a little furnace and great one that joynes to the oven, behind shovels and forks, a pott of Gui:.

1698. In several holes of y<sup>e</sup> ffurnace in y<sup>e</sup> middle of the kitchen opening at the top where the sande lyes is a purse of 100 Guis. and severall cans cover'd. At y<sup>e</sup> further end of y<sup>e</sup> bottom hole of my ffurnace in y<sup>e</sup> little parlour, a box of 200 G."

There is a tradition in the family that the production of the classic figures here referred to, together with the dinner ware, were made expressly for King Charles's own table, and the finely-modelled figures of grey clay, in substance something like the fine Cologne ware of the same period, were confined, or mostly so, to the life of the elder Dwight, for it is a fact well recorded in the family, that he buried all his models, tools, and moulds connected with this branch of the manufactory, in some secret place on the premises at Fulham, observing that the production of such matters was expensive

and unremunerative, and, that his successors should not be tempted to perpetuate this part of the business, he put it out of their power, by concealing the means. Search has often been made for these hidden treasures, but hitherto without success, though no doubt exists as to their being still in their hiding-place.

This tradition has been in some degree verified, but the statues and pieces of *transparent porcelain*, hidden under ground, still remain for future explorers. About two years since in pulling down a range of old and dilapidated buildings to make the required improvements, the excavators came upon a vaulted chamber which had been walled up; it contained a number of stoneware Bellarmines of exactly the same form and material as those of Cologne, with masks under the spouts and medallions in relief, and a quantity of fragments of stoneware, some inlaid with blue and the morone red colour. Many of these had been dispersed before the author had an opportunity of inspecting them, but there were still left some with the characteristics just spoken of, viz., the crest of a stag's head, the interlaced C's and C.R. crowned, a fleur-de-lis crowned, rosettes inlaid with morone and blue colours, &c. These were the “fine stone *Gorges* never before made in England,” alluded to in the patent of 1684. The term *Gorge* is still used in the factory to denote a pitcher, which is so called in the invoices at the present day.

In the obituary of the *Gentleman's Magazine* for 1737, we find the following notice: “At Fulham, Dr. Dwight, author of several curious treatises on physic; he was the first that found out the secret to colour earthenware like china.”

Whether this notice refers to John Dwight or to his brother, Dr. Dwight, who, according to Lysons, was Vicar of Fulham, we cannot satisfactorily decide, but the former must have died about this time, leaving the business to be carried on by his daughter, Margaret Dwight, in partnership with a Mr. Warland; but they were not successful, for in 1746 the *Gazette* informs us that Margaret Dwight and Thomas Warland, of Fulham, potters, were bankrupts. This daughter was subse-

quently married to Mr. White, who re-established the pottery. Lysons, writing in 1795, says : "The works are still carried on at Fulham by Mr. White, a descendant in the female line of the first proprietor. Mr. White's father, who married one of the Dwight family (a niece of Dr. Dwight, Vicar of Fulham), obtained a premium in 1761 from the Society for the Encouragement of Arts, &c., 'for the making of crucibles of British materials.' "

In 1762, 25th January, William White, of Fulham, potter, took out a patent for his invention of "A new manufacture of crucibles for the melting metals and salts, &c., called by the name of white crucibles or melting pottes, made of British materials, and never before made in England or elsewhere, and which I have lately sett up at Fulham. Take Stourbridge clay and Dorsetshire clay, calcined; mix them with Woolwich sand and water; to be trodden with the feet and then burned."

In 1813 the manufactory was in the hands of Mr. White, a son of the above, and the articles then made were chiefly stone ware jars, pots, jugs, &c. The Fulham Works remained in the family until 1862, when the last Mr. White died, and he was succeeded by Messrs. MacIntosh and Clements, but in consequence of the death of the leading partner, the works were disposed of to Mr. C. J. C. Bailey, the present proprietor, in 1864. This gentleman has made considerable alterations, and fitted up a quantity of machinery with a view of facilitating the manufacture and extending the business.

A circular pocket flask, of brown glazed stoneware, with flattened sides, made about 1810 by Mr. White, has in front a representation of a chronometer dial; on the back is inscribed: "*J Drinkwater Coach & horses Notting hill,*" and underneath is stamped "*Fulham Pottery.*" In the possession of Mr. J. Hawkins, of Grantham.

"A relic of Alexander Selkirk, a flip can of stoneware, may be here noticed, as having been made for him at the Fulham factory. Howell, who wrote the introduction to the *Life and Adventures of Alexander Selkirk*, printed at Edinburgh in

1829, discovered his grand-nephew in the person of John Selcrag, a teacher at Canon Mills near Edinburgh, he was in possession of two relics which had formerly belonged to Selkirk, a walking stick and his flip-can, which was of brown stoneware, holding a pint, it was inscribed :

Alexander Selkirke, this is my one (own)  
When you take me on bord of ship  
Pray fill me full with punch or flipp.—Fulham.

This stoneware jug was obtained from the Fulham pottery about the middle of 1703, while waiting for the equipment and sailing of the Cinque Ports galley, to which he had been appointed sailing master, and doubtless accompanied him on his voyage to Juan Fernandez, and was highly venerated in the family ; it was kept locked up for fifty years by one of his nieces.” From a correspondent to *Willis's Current Notes*.

FULHAM. There was a factory of stoneware, galley pots, mugs, pans, dishes, &c., carried on by James Ruel at Sandford House, Sand End, King’s Road, Fulham. This factory and all the effects, together with the lease of twelve years unexpired, plant, and fixtures, were advertised for sale by auction, by order of the Sheriff of Middlesex, in May, 1798, but they were sold by private contract previously.

### LAMBETH.

LAMBETH. In the *History of Lambeth* it is related that about 1650 some Dutch potters established themselves here, and by degrees the manufacture of earthenware became important, for the village possessed no less than twenty manufactories, in which were made the glazed pottery and tiles used in London and various parts of England. The ware made here was a sort of Delft, with landscapes and figures painted in blue. The Dutchmen referred to were probably John Ariens Van Hamme (and his potters), who obtained a patent in England on the 27th Oct., 1676 ; the preamble to which grant states, “ Whereas John Ariens Van Hamme hath humbly represented to us that he is, in pursuance of the

encouragement he hath received from our ambassador at the Hague, come over to settle in this, our Kingdom, with his own family, to exercise his *art of making tiles and porcelane, and other earthenwares after the way practised in Holland*; which hath not been practised in this, our Kingdom."—Granted for and during the term of fourteen years. The trade continued flourishing for more than a century, until about the year 1780 or 1790, at which time the Staffordshire potters, by the great improvements they had made in the quality of their ware, and its cheapness, completely beat them out of the field.

The white bottles or jugs for wine, upon which are written the names of liquids, were probably made at Lambeth, having much of the Delft character; they bear dates from 1642 to 1659. Walpole had one at Strawberry Hill, which he bought of Mrs. Kennon, the virtuoso midwife, inscribed *Sack*, 1647; in the Norwich Museum there are four of them, inscribed *Claret*, 1648; *Sack*, 1650; *Whit*, 1648; and another, of larger size, with the Grocers' Arms, W at top, and E. M. E. on each side, dated 1649. These were found at Norwich; the last described belonged to Edward and Mary Woodyard, whose names appear on a token in the same museum—*ob.* a sugar-loaf and two doves, "Edward Woodyard of"—*rev.* "Norwich Grocer 1656"—and the initials E. M. W. These delft bottles, with narrow necks and handles, with a very white glaze, were used to contain wines, which were then sold by apothecaries. The dates, usually in blue, upon those which we have noted, are as follow: 1646, sack or claret; 1647, sack or whit; 1648, claret, whit, or sack; 1649, whit; 1650, sack; 1656, sack; 1659, sack.

Mr. Emerson Norman has a Lambeth delft plate, with a portrait of Queen Katharine of Braganza, wife of Charles II, inscribed K 2 R 1682, painted in blue and yellow; and another, with portraits of William and Mary.

There was at Strawberry Hill "a very curious old English dish, with portraits of Charles II. and his Queen," probably of Lambeth delft ware. A mug of this ware is in the S.

Kensington Museum, "Anne Chapman 1649." Another, in Mr. Franks' Collection, with the arms of the Bakers' Company, dated 1657. And another, with the arms of the Leathersellers' Company, has the motto "Bee merry and wise 1660," in the Rev. T. Staniforth's possession. We also find octagonal plates, with short sentences or ciphers enclosed by grotesques, the dates upon them are from 1660 to 1690.

The English potters about the end of the XVIIth Century appear also to have copied the forms of the Palissy ware. A favourite pattern, of which we have seen several reproductions, rudely moulded from the French, probably at Lambeth, is a large oval dish, having in the centre, in relief, a nude female reclining on a couch, holding an infant on her breast, and four other naked children gambolling in the background, emblematical of Fecundity or Charity; the border is ornamented with eight round and oval cavities, separated by masks and baskets of fruit alternately. One of these in the Geological Museum has the initials H. T. T., 1697. One in the British Museum. Another, painted in blue, in Mr. C. W. Reynolds' Collection, has W. W. S., 1703.

They also made, at Lambeth, apothecaries' slabs, which were used for mixing conserves, pills, &c., and hung up in the shops; they were in form of a heart, or an escutcheon, generally painted with the arms of the Apothecaries' Company, and the motto "Opifer que per orbem dicor." Dr. Diamond has one painted in blue *camaieu*. He remembers hearing an assistant lament that he had been the cause of a great discomfiture to his master, for he had broken his heart; in allusion to a similar tablet, which he had accidentally let fall. There are two other of these apothecaries' tablets, with the arms of the Company, in the Geological Museum, one is shield-shaped, the other octagonal.

There was a manufactory of china ware carried on by Mr. Crispe, of which we know little, except from the circumstance of the celebrated sculptor, John Bacon, having modelled groups of figures for him. John Bacon, subsequently R.A., was born in Southwark, Nov. 20, 1740, and was apprenticed

in 1755 to Mr. Crispe, of Bow Church Yard, who had a manufactory of china at Lambeth. He was a self-taught artist, and among other things, he was employed in painting on porcelain and in modelling shepherds, shepherdesses, and such small ornaments ; and when two years had elapsed he made all the models required for Crispe's manufactory.

Other modellers sent their pieces to this pottery to be fired in the kiln ; and Bacon, from emulation, acquired the strong inclination for his future profession. In 1762 his apprenticeship expired, and it is believed he worked for the Bow manufactory, or rather executed models for those Works, for some time after. It is said he went also for a short time to Coade's manufactory, at Lambeth, and designed some important models to be reproduced in artificial stone. In 1763 he commenced cutting in stone, and gained several premiums at the Society of Arts. In 1768 he obtained the first gold medal that was given for sculpture, from the Royal Academy.

LAMBETH. Coade's Artificial Stone Works were established about 1760, at King's Arms Stairs, Narrow Wall, Lambeth. The preparation was cast in moulds and burnt, and was intended to answer every purpose of carved stone. It extended to every species of architectural ornament, and was much below the price of stone. John Bacon, the sculptor, designed models for monuments and tablets as early as 1762. Nichols (*Parish of Lambeth*) says it was carried on in 1769 by Mrs. Coade. "Here are many statues which are allowed to be masterpieces of art, from the models of that celebrated artist John Bacon." Nichols engraves one of the Trade Cards, on which are allegorical figures, and in the centre is written, "Coade's Lithodipyra or Artificial Stone Manufactory." In 1811 the manufactory of artificial stone belonged to Messrs. Coade and Sealey.

Richard Waters, of Fore Street, Lambeth, took out a patent in June, 1811, for a new method of manufacturing pottery. *First*, in the fabrication of various articles of considerable magnitude, instead of throwing or moulding them on a re-

volving table. The clay is made into sheets and then applied upon moulds and finished by beating or pressure, or by turning while in a revolving state. *Second*, forming delft ware pots and other articles by compression of the clay between suitable moulds. *Third*, marking or clouding the "Welsh ware," by using a number of pipes instead of one in distributing the colour. *Fourth, fifth, and sixth*, provides for making large figures, statues, cisterns, &c., by the same process.

LAMBETH. "The Imperial Pottery," Prince's Street, carried on by Mr. Stephen Green & Co., is an old-established concern, and doing an extensive business in the manufacture of glazed stoneware pipes and utensils for chemical purposes, and vessels of large and small size, from ink bottles to jars made to contain upwards of 400 gallons.

LAMBETH. "The Lambeth Pottery," in High Street, is a very old-established manufactory of stoneware, and one of the most extensive in England. The firm of Messrs. Doulton and Watts is known all over the world. Mr. James Watts died in 1858, having for upwards of 41 years been connected with the firm. The first Mr. Doulton served his time with White of Fulham.

LAMBETH HIGH STREET. The London Pottery, belonging to James Stiff, is an old-established business. The manufacture of stoneware drain-pipes, &c., is now carried on. It was for many years conducted by Mr. Waters, and was originally, we believe, a delft-ware pottery, established about 1751. It stands on the site of Hereford House.

Another pottery was established by Mr. Northen, who was an apprentice at Mr. White's, at the Fulham Pottery. It is devoted principally to drain-pipes, &c.

The Southern Embankment from Westminster Bridge to Vauxhall has driven away many potters, who, for the convenience of transit, had established manufactories by the river side.

SOUTHWARK. Gravel Lane. Nathaniel Oade was a potter here in 1718. This is made known to us by a paragraph in the *Post Boy* of March 1, 1718, whence it appears he had four sons; and because the father would not turn over his house and trade to them, and be contented with what property he had, they swore they would have it in spite of him. They consequently arrested him in a sham action in the Marshalsea Court for £500, when the four sons and the attorney turned the mother and servants out of the house and barricaded the doors, having conveyed into it arms and provisions. In their rage they shot a woman who was passing by, also their own mother and a servant, who would not give up possession of the books of account. The constables and the military arriving, they at length capitulated. They were subsequently tried. The youngest son, and a carpenter, were found guilty of murder, and hanged, the others of manslaughter only.

A communication was made to the Royal Society, June 21, 1750, by William Jackson, a potter, that the roof of a pot house at Lambeth, belonging to Mr. Oade, in Gravel Lane, was thrown down by the earthquake, March, 1749-50.

## VAUXHALL.

In *Houghton's Collections*, March 13th, 1695-6, we read: "Of tea pots in 1694 there came but ten, and those from Holland. To our credit be it spoken, we have, about Faux Hall, as I have been informed, made a great many, and I cannot gainsay but they are as good as any came from abroad."

Thoresby, in his *Diary*, on May 24th, 1714, with his friend Boulter, "went by water to Fox-hall and the Spring-garden. After dinner there we viewed the pottery and various apartments there. Was most pleased with that, where they were painting divers colours, which yet appear more beautiful and of different colours when baked."

The Vauxhall Pottery abutted on the Thames, close to Vauxhall Bridge, and in the High Street, Vauxhall; and the

Delft Manufactory, in Prince's Street, Lambeth, was included in it. It is probably the same spoken of in the preceding paragraph, but we do not know the names of the previous proprietors. Mr. Wagstaffe had the Vauxhall Pottery towards the end of the last century; he died about 1803 or 1804. The business and premises were left by Mr. Wagstaffe to his nephew, Mr. Wisker, who carried it on until his death in 1835.

In 1833 John Wisker patented "certain improvements in machinery or apparatus for grinding covers or stoppers for jars, bottles, and other vessels made of china, stone, or other earthenware."

Mr. Alfred Singer, who has kindly responded to our enquiries relating to the Vauxhall Pottery, says: "I have always understood that it was in existence in the time of Charles II, but when it was first established I have no idea." He continues: "The Vauxhall Pottery was purchased for me in 1835, of the executors of Mr. Wisker. The business was carried on by me for thirty years from 1835 to 1865. The premises are now pulled down and built over."

In April, 1839, Alfred Singer, in conjunction with Henry Pether, patented "certain improvements in the preparation and combination of earthenware or porcelain, for the purpose of mosaic or tessellated work." These are, first, "the mode of producing the pieces for the formation of mosaic work by cutting clay or other plastic material into rectilinear figures, by means of intersecting wires stretched in a frame." Second, "the forming of ornamental slabs of mosaic work by cementing together small pieces of porcelain or earthenware of various figures and colours, on slabs of slate, stone, or other suitable material."

This important revival of geometrical mosaic by Mr. Singer, aided by his ingenious assistant, Mr. Pether (although tesselated pavements of similar character had been in general use from the time of the ancients), literally paved the way for a beautiful and durable material for the floors of public and private buildings, and Mr. Herbert Minton was not slow in availing himself of Mr. Singer's patent, from whom he took

out a licence for laying small tiles and tesserae of coloured clay, which he brought to great perfection.\*

Mr. Wisker says: "For many many years, the only ware made at the Vauxhall Pottery was delft ware. At what date the salt glazed stoneware was introduced, I do not know, and have often tried to ascertain, but I know the delft ware business was removed to Mortlake long before Mr. Wisker's time, and stoneware only, has been produced at the Vauxhall Pottery for nearly a hundred years."

In 1820 the Delft business was removed from Mortlake to Prince's Street, Lambeth, opposite the Pottery, and carried on there by Mr. Wisker, and Mr. Singer after him, until 1846, when the premises were sold to the South Western Railway Company, and the manufacture, which had latterly diminished, was finally abandoned. This was the last and only delft ware pottery in England. The goods latterly produced were confined to pomatum pots, Dutch tiles, wine and butter coolers, &c., but formerly a great variety of domestic ware was made there.

### MORTLAKE.

The first mention we have found of this pottery is, that "on Friday, June 8, 1764, Mr. Jackson, potter, at Mortlake, was found hanging in a hay-loft belonging to Mr. Langton. No reason can be assigned for his committing this rash action, as he was in very good circumstances."

\* This patent, it must be remembered, is quite distinct from another (also a revival), taken out in Jan., 1830, by Mr. Samuel Wright, of Shelton, for making encaustic tiles or ornamental tiles, bricks and quarries for floors, pavements, and other purposes, and decorating them in various colours and patterns by impressing the patterns on the clay and filling up the cavities with clay or slip, coloured with metallic oxides. It was subsequently purchased by Mr. Minton.

A third patent was taken out in June, 1849, by Mr. Richard Prosser, for solidifying china clay in a dry powder by subjecting it to great pressure in iron moulds, thus avoiding the shrinkage in the kiln by evaporation of the moisture and producing a substance of extraordinary density and evenness of texture throughout its body.

These three important patents of Mr. Singer, Mr. Wright, and Mr. Prosser were the groundwork of Mr. Minton's future excellence and perfection in the manufacture of coloured tesserae and encaustic tiles, which were laid out in exquisite patterns from designs of Mr. Owen Jones, Mr. (now Sir) M. Digby Wyatt, and other celebrated artists.

We do not know the date of the establishment of the delft pottery at Mortlake, but it was in existence early in the XVIIith Century. The works were taken by Mr. Wagstaffe towards the end of the last century, but who was his predecessor we have no information. At his death they were left by will to his nephew, Mr. Wisker, together with the Vauxhall Pottery. Both delft and stoneware (but principally the former) were made at Mortlake. The business and all the materials, as well as all the hands employed, were removed to London by Mr. Wisker about 1820 or 1821, and continued on his premises in Prince's Street, Lambeth, until 1846.

Lysons (edit. 1811) says: "The manufactory of delft is now carried on by Wagstaff and Co. There is a small manufactory of white stoneware belonging to Mr. Joseph Kishire." A very large delft punch bowl, of Mortlake enamelled earthenware, made about the middle of the XVIIith Century, white ground, painted in blue with scrolls, medallions, masks, flowers, and birds, 21 in. diameter; and a framed panel of twelve tiles of Mortlake delft, of the same date, artistically painted in dark blue, with a rocky landscape, ruins, and figures, on white ground, 20 in. by 15 in., were removed from Mortlake in 1820, and were subsequently presented to the S. Kensington Museum by Mr. Alfred Singer. These are both painted by hand in a masterly manner.

ISLEWORTH. Established 1760. Porcelain discontinued about 1800. "Welsh ware" in 1825. Established by Joseph Shore,

from Worcester. The factory was situated

**W.<sup>m</sup> GOULDING** at Railshead Creek, close to the ferry at Isleworth. It was on a small scale,

employing from fifteen to twenty hands, June 20<sup>th</sup> 1770.



and two kilns, one used for "biscuit," the other for "glazing." The principal

painter was Richard Goulding, who married Joseph Shore's daughter, assisted by his son William, one or both of whom had probably been decorators at Worcester, and the factory came, by will, to the Gouldings, who carried it on after Shore's

death. The superintendent of the works was Benjamin Quarman, who died in 1787; the manufacture of porcelain was, however, continued. Lysons, in his *Environs of London* (vol. iii, p. 122), published in 1795, says : “ There is a china manufactory at Isleworth, belonging to Messrs. Shore and Co.” The stock of china remained in the factory unsold for more than thirty years, and was dispersed by auction at Isleworth about the year 1830, and it is probable much of the ware is still preserved in the china closets of the residents in the neighbourhood.

The late Mr. Thompson, great grandson of Joseph Shore, possessed several specimens, among which was a basin, painted with blue flowers, in Oriental style, marked underneath the foot as in the margin, of exactly the same fabric, and similar in decoration to the porcelain of Worcester, bearing the early mark of a crescent; others are painted in colours, white china figures, &c. They also decorated Oriental porcelain. The manufacture of pottery was carried on simultaneously, and continued to be made until about 1825. It was called Welsh ware, a strong and close earthenware, streaked with yellow and brown glaze in a zig-zag pattern, as jugs, dishes, shallow pans, &c. The manufactory was removed to Hounslow, but the distance from the metropolis, and other causes, rendered it unprofitable, and it was given up in about two years after.

A porcelain cup and saucer, in Mr. Tulk’s possession, is painted with blue flowers and embossed leaves. A butter boat belonging to the author, is of good glaze, embossed with daisies and leaves, and painted in blue, like Worcester, presented to him by Mr. Tulk, to whom he is indebted for calling his attention to the Isleworth Porcelain Manufactory.

THE BOW CHINA FACTORY,  
CALLED NEW CANTON.

Recent discoveries have brought to light many important particulars relative to the Bow porcelain manufactory, both as to its history and the description of ware made there. It was situated in the parish of Stratford-le-Bow, commonly called Bow, in the County of Middlesex, and is supposed to have been established about 1730. Our first notice of it, however, does not commence until the year 1744. At that time a man brought over from America samples of earth suitable for making china like the Oriental. William Cookworthy, of Plymouth, writing to a friend in 1745 thus mentions the circumstance, he says :

"I had lately with me the person who has discovered the *China earth*. He had with him several samples of the china ware, which I think were equal to the Asiatic. It was found on the back of Virginia, where he was in quest of mines; and having read Du Halde, he discovered both the *Petunze* and *kaolin*. It is this latter earth which he says is essential to the success of the manufacture. He is gone for a cargo of it, having bought from the Indians the whole country where it rises. They can import it for £13 per ton; and by that means afford their china as cheap as common stoneware; *but they intend only to go about 30 per cent. under the Company.*"

The *Company* here mentioned, which the American intended to undersell, was evidently the *Bow Porcelain Company*, the only one at that time known to be in existence in England.

Although Cookworthy was evidently much interested in the discovery, he did not at that time pursue the subject further, at least in a practical manner. It seems very probable that this American having applied to the proprietors of the Bow china factory through Mr. Thomas Frye, he made terms with them to purchase a supply of this new earth, and Frye was solicited to take the management.\* This would also account for many of the early specimens of Bow china being of hard

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\* Thomas Frye was born in or near Dublin, in the year 1710. He was of obscure parents, and came to London in 1738, when he painted a portrait of Frederick Prince of Wales for Sadlers' Hall. After he had continued his profession for some years, a scheme was set on foot

paste, a fact which has frequently been observed by collectors. The patent for making porcelain from this new material was taken out in December, 1744, and runs thus :

“ Edward Heylin, in the parish of Bow, in the county of Middlesex, Merchant, and Thomas Frye, of the parish of West Ham, in the county of Essex, painter, took out a patent on the 6th of December, 1744, for “ a new method of manufacturing a certain mineral, whereby a ware might be made of the same nature or kind, and equal to, if not exceeding in goodness and beauty, china, or porcelain ware imported from abroad. *The material is an earth, the produce of the Cherokee nation in America, called by the natives UNAKER.*” A glass is formed in the usual way with one part of either “ pott-ash, fern ash, pearl ash, kelp, or any other vegetable lixivial salt,” and “ one part of sand, flints, pebbles, or any other stones of the vitrifying kind,” and reduced to an impalpable powder and mixed in different proportions, according to the nature of the ware to be made, with *unaker*, from which sand and mica have been removed by washing. They are then kneaded together, thrown or moulded, and put into a “ kiln burned with wood,” called “ biscuiting,” then painted and glazed with *unaker*, and the glass above described, “ they are not to be taken out of the kiln till it is thorough cold.”

The second patent was taken out by Frye alone.

On Nov. 17, 1749, “ Thomas Frye, of the parish of West Ham in the Co. of Essex, painter, for a new method of making a certain ware, which is not inferior in beauty and fineness, and is rather superior in strength, than the earthenware that is brought from the East Indies, and is commonly known by the name of China, Japan, or porcelain ware.” Animals, vegetables, and fossils, by calcining, grinding and washing, are said to produce an insoluble matter, named *virgin earth*, but some in greater quantities than others, as all animal substances, all fossils of the calcareous kind, as chalk, limestone, &c., take therefore any of these classes, calcine it, grind and wash it in many waters; these ashes are mixed in certain proportions with flint, “ white pebble or clear sand, and with water, made into balls, highly burned and ground fine, and mixed with a proportion of pipe clay; it is then thrown on the wheel, and, when finished, dried, burned, and painted with “ smalt or saffer,” when it is ready to be glazed with a glaze, made first by making a glass with salt petre, red lead, and “ sand, flint, or other white stones,” grinding it up well, and mixing it with a certain proportion of white lead, adding a little smalt to clear the colour. After

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to introduce a new method of making china at Bow of which he was solicited to take the management. This he did with alacrity, and to bring it to perfection spent fifteen years of his life among furnaces, which had so ill an effect upon his health that he nearly destroyed his constitution. In 1759 he left Bow, and went into Wales for change of air, and having recruited his health, he returned to London in April, 1760, and took a house in Hatton Garden, where he resumed his profession as an artist, and executed some important mezzotint engravings. He died of consumption, April 2nd, 1762, in his 52nd year. He had two daughters who assisted him in painting the china at Bow.

dipping and drying, the articles are put in cases and “burned with wood till the surface is clear and shining.”

In 1750 the concern was evidently of considerable importance, and had doubtless been gradually increasing its business for some years previously; until the works were taken by Messrs. Weatherby and Crowther, at the period referred to in the following documents.

From 1753 to 1763, we find in Kent's *Directory* their names occurring every year as potters, at St. Katherine's, near the Tower. This was the warehouse for china intended for the London market, but a retail shop was subsequently opened in Cornhill.

In Aris's *Birmingham Gazette* for Nov. 1753, appears the following advertisement:—

“This is to give notice to all painters in the blue and white potting way and enamellers on china-ware, that by applying at the counting-house at the china-house near Bow, they may meet with employment and proper encouragement according to their merit; likewise painters brought up in the snuff-box way, japanning, fan-painting, &c., may have an opportunity of trial wherein if they succeed, they shall have due encouragement. N.B.—At the same house a person is wanted who can model small figures in clay neatly.”

We quote the following passage from a work entitled *Handmaid to the Arts*, (2nd edit., 1764, vol. ii., p. 354), written, it is supposed, by Robert Dossie, to show that other methods were adopted, viz., a sort of compost of ground Oriental china mixed with a vitreous flux. The writer, although unwilling to mention the names of the manufactories, evidently means Bow and Chelsea; he says:

“There have been several similar compositions used for the imitation of China-ware in the works set on foot in different parts of Europe, and among the rest I have seen at one of those carried on near London eleven mills at work grinding pieces of the Eastern china, in order, by the addition of some fluxing or vitreous substance which might restore the tenacity, to work it over again in the place of new matter. The ware commonly produced at this manufactory had the characters correspondent to such a mixture, for it was grey, full of flaws and bubbles, and from want of due tenacity in the paste wrought in a very heavy clumsy manner, especially with regard to those parts that are to support the pieces in drying. A very opposite kind is produced in another manufactory in the neighbourhood of London, for it has great whiteness, and a texture that admits of its being modelled or cast in a most delicate manner: but it is formed of a composition so vitrescent as to have almost the

texture of glass, and consequently to break or crack if boiling water be suddenly poured upon it, which quality renders it unfit for any uses but the making ornamental pieces. A later manufactory at Worcester has produced, even at very cheap prices, pieces that not only work very light, but which have great tenacity, and bear hot water without more hazard than the true china ware."

Nollekens the sculptor in effecting a purchase of the model of a boy by Fiammingo from Betew, a dealer in articles of vertù, then residing in Old Compton Street, though the price was only fifteen shillings, was desirous of making an exchange, when the following conversation ensued (*Nollekens and his Times*):

"*Nollekens.* Do you still buy broken silver? I have some old sleeve buttons, and Mrs. Nollekins wants to get rid of a chased watch case by old Moser, one that he made when he used to model for the Bow manufactory.

"*Betew.* Ay, I know there were many very clever things produced there; what curious heads for canes they made at that manufactory; I think Crowther was the proprietor's name. He has a very beautiful daughter, who is married to Sir James Lake.\* Nat Hone painted a portrait of her, in the character of Diana, and it was one of his best pictures. There were some clever men who modelled for the Bow concern, and they produced several spirited figures—Quin in Falstaff; Garrick in Richard; Frederick Duke of Cumberland, striding triumphantly over the Pretender, who is begging quarter of him; John Wilkes, and so forth.

"*Nollekens.* Mr. Moser, who was keeper of our Academy, modelled several things for them; he was a chaser originally."

This must have been about 1770, for the Royal Academy was not instituted until 1768, and it is said that Bacon, then a lad of 14, a pupil of Crisp, a modeller of porcelain, executed several groups and painted subjects for the Bow manufactory. Bacon was born in 1740, and apprenticed to a painter of porcelain at Lambeth, but observing the models of different sculptors sent to a neighbouring potter's to be burnt, he conceived a strong inclination to pursue the art of sculpture, and his progress was very rapid.

There is a very curious document accompanying a Bow china punch-bowl in the British Museum, which we give, as having been hitherto, almost solely, the only authentic account of the Bow Works; it serves to corroborate many allusions and

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\* Sir James Lake, of the Firs, Edmonton, married Joyce, the daughter of John Crowther, Esq., on the 14th June, 1764. He died in April, 1807. She died at Boulogne in 1834, in her eighty-eighth year.

statements that occur in the documents to which we shall presently refer :

" This bowl was made at the Bow China Manufactory at Stratford-le-Bow, Essex, about the year 1760, and painted there by me, Thomas Craft—my cipher is in the bottom ; it is painted in what we used to call the old Japan taste, a taste at that time much esteemed by the then Duke of Argyle ; there is nearly two pennyweight of gold, about 15 shillings ; I had it in hand, at different times, about three months ; about two weeks' time was bestowed upon it ; it could not have been manufactured, &c., for less than £4. There is not its similitude. I took it in a box to Kentish Town, and had it burned there in Mr. Gyles's kiln, cost me 3s. ; it was cracked the first time of using it. Miss Nancy Sha (*sic*), a daughter of the late Sir Patrick Blake, was christened with it. I never used it but in particular respect to my company, and I desire my legatee (as mentioned in my will) may do the same. Perhaps it may be thought I have said too much about this trifling toy ; a reflection steals in upon my mind, that this said bowl may meet with the same fate that the manufactory where it was made has done, and like the famous cities of Troy, Carthage, &c., and similar to Shakspear's Cloud Cap't Towers, &c.

" The above manufactory was carried on many years under the firm of Messrs. Crowther and Weatherby, whose names were known almost over the world ; they employed 300 persons ; about 90 painters (of whom I was one), and about 200 turners, throwers, &c., were employed under one roof. The model of the building was taken from that at Canton in China ; the whole was heated by two stoves on the outside of the building, and conveyed through flues or pipes and warmed the whole, sometimes to an intense heat, unbarable in winter. It now wears a miserable aspect, being a manufactory for turpentine and small tenements, and like Shakespeare's baseless fabric, &c. Mr. Weatherby has been dead many years, Mr. Crowther is in Modern College, Blackheath, and I am the only person of all those employed there who annually visit him.

"T. CRAFT, 1790."

The bowl measures  $8\frac{3}{4}$  in. diameter.

Lady Charlotte Schreiber, whose enthusiastic and unceasing attention has been for some years devoted to the task of elucidating our English ceramic history, especially the porcelain manufactories of Bow, Chelsea, Plymouth, and Bristol, and whose interesting collection of specimens, or rather a selection from it, is now to be seen, at the S. Kensington Museum, has recently acquired several books formerly in use at the Bow works, including books of designs, memorandum-books, diaries, and some account-books relative to the business ; these she has kindly placed at our disposal, for the purpose of

eliciting informationas to the early history of this manufactory. These documents are from the library of Mr. Bowcocke, of Chester, whose brother, John, was one of the managers of the works at Bow, and to whom all these books originally belonged.

The first contains the accounts from Jan. 1750—i. O.S., in which year the partnership of Messrs. Crowther and Weatherby commenced up to Dec. 1755. From these it appears that a branch establishment was opened in London in 1753, which, no doubt, was that of St. Catherine's, near the Tower, although the place is not mentioned. An account is given in separate columns of the value of the *bisket* and *glazed-ware* taken into the warehouse at Bow, and sold out of the warehouses at London and Bow, in each year. A statement for the year 1754 is here given to show the extent of the business transacted.

A WEEKLY ACCOUNT OF TRADE, &c., AT LONDON AND BOW.

1754. Jan. 5.	Goods Credited with Discount.	Credit without Discount.	Retail Cash, London.	Cash, per Journal.	Cash Recd. at Bow.	Goods Returned.
5	134 15 5	1 1 0	20 4 3	11 1 6	28 17 9½	9 15 0
12	174 6 1	25 5 6	29 4 8	138 9 3	16 14 8	4 13 0
19	192 13 6	24 16 10	50 16 0	153 18 9	28 15 10½	15 5 0
26	115 14 4	1 0 0	59 6 2	94 13 0	20 8 9	16 16 3
February 2	50 16 11	15 19 3	26 2 6	86 15 0	30 9 6½	1 6 6
9	69 8 7	9 14 7	42 3 9	40 5 4	21 6 1	62 1 5
16	51 16 8	3 7 6	32 17 5	71 18 5	24 14 7½	7 16 6
23	48 9 11	71 1 8	38 12 8	58 17 7	22 10 7½	2 19 3
March 2	67 1 3	13 9 6	56 4 3	83 2 5	26 3 10	17 14 6
9	89 12 7½	8 9 4	44 11 9	145 14 2	35 16 1½	
16	136 17 0½	9 5 6	27 11 5	70 12 6	33 16 4	2 0 6
23	41 7 5	13 6 0	36 8 10	55 9 6	14 7 0	1 9 0
30	104 11 0	14 10 6	41 18 3	90 16 2	21 9 9	
	1277 10 9	211 7 2	506 1 11	1101 13 7	325 0 0	141 16 11

ANNUAL ACCOUNT OF THE PORCELAIN COMPANY'S TRADE FOR THE YEAR 1754.

	Sold with Discount.	Sold without Discount.	Cash received, London.	Cash received, Bow.	Debts come in.
1st Quarter ...	1277 10 9	211 7 2	506 1 11	325 0 0	1101 13 7
2nd Quarter ...	2222 11 8	200 0 3	569 3 11	299 10 4	1434 10 1
3rd Quarter ...	2647 18 1	385 2 2	381 18 11	150 4 0	2184 6 11
4th Quarter ...	1982 3 8	189 0 0	353 5 8	77 8 11	2429 10 9
Total... Disc. 10% —	8130 4 2 813 0 0	985 9 7	1810 10 5	852 3 3	7150 1 4
			Cash received Bow .....		852 3 3
			” ” London...		1810 10 5
			Sold without Discount...		985 9 7
			Sold with Discount.....		7317 4 2
			Total.....		18,115 8 9

The following extract will show the actual cash receipts at Bow and London, 1751 to 1755, exclusive of the book debts received during the year, which, as will be seen in the preceding account for 1754, amounted to upwards of £7000.

This statement gives us an idea of the steady increase of the business, which had nearly doubled itself in five years.

O.S.	1750—1	£6,573	0	8
N.S.	1752	7,747	4	8
"	1753	10,114	11	6
"	1754	10,965	6	3
"	1755	11,229	15	2

The next entry gives us the weekly account of biscuit china made at Bow in 1754, and is interesting, as it distinctly informs us that the name of the Bow factory was *New Canton*; "the model of the building being taken from that at Canton in China;" as distinctly stated by Thomas Craft; it also enables us to appropriate with certainty the china inkstand now preserved in the Worcester Porcelain Company's Museum,



### New Canton or Bow Inkstand.

## A WEEKLY ACCOUNT OF BISKET WARE MADE AT NEW CANTON.

A WEEKLY ACCOUNT OF BICKS WIRE MADE AT NEW CHARTON.				
		L	s.	d.
1754.				
Jan. 5	No Kilns .....			
12	Do.....			
19	Do.....			
29	Do.....			
Feb. 2	Do.....			
9	Do.....			
16	Do.....			
23	2 Kilns.....	128	15	2
Mar. 2	2 Do.....	126	8	11
9	2 Do.....	134	9	10
16	2 Do.....	147	18	6
23	2 Do.....	129	0	6
30	2 Do.....	132	14	10
		799	7	9
1754.				
April 6	2 Kilns .....	109	4	3
13	2 Do.....	140	13	3
20	2 Do.....	128	8	6
27	2 Do.....	115	3	6
May 4	2 Do.....	121	13	3
11	2 Do.....	115	16	6
18	2 Do.....	128	5	0
25	3 Do.....	184	13	8
June 1	3 Do.....	177	0	8
	3 Do.....	177	17	6
	3 Do.....	181	14	5
	3 Do.....	177	3	0
	3 Do.....	169	9	1
		1927	2	7
		799	7	9

Amount one week with another for 19 weeks is £143. 10s. od. each week.....£2726 10 4

There is a cash-account book for 1757 and 1758, of receipts and payments of a London branch of the Bow factory, either at St. Catherine's or in Cornhill; it is balanced weekly. The monies received are principally from customers, whose names are given, and ready money taken daily, cash received from St. James Street, &c., averaging about £120 per week. The bulk of the money was paid to Mr. Crowther every week, occasionally to Mr. Weatherby.

Mr. Frye frequently received sums varying from £15 to £30, possibly for expenses at Bow; Mr. Heylin's name occurs once or twice only for small sums. Other payments are for powder gold and for grain gold for Bow; freight of clay; weekly wages—to Mr. Brown, 18s.; Mr. Sandys, 12s.; Hugh Williams, 12s.; Stephenson, 12s.; Burnett, 10s.—which average about 60s. per week.

The book we now refer to, contains memoranda made by John Bowcocke, in 1756: he was one of the managers, or perhaps traveller, for the Bow Works. In it we find orders from customers, and many interesting notes relating to the business. We shall have occasion to quote largely from this manuscript, as the items throw considerable light upon the various descriptions of ware made there, among which, many will be identified by the curious reader.

" 1756. Insure £450. on board the *Antelope*: John Cowling. Mr. Crowther paid Thos. Osborne for an anchor for the ship *Antelope* £12. 1s. 2 doz. crimson buttons for Mr. Frye.

" Jan. 29. Mr. Fogg :\* a sprig'd sallad vessel, 12s. ; 1 pair sprig'd boats, 6s. ; 16 cooks, 2s. each, abated; a swan; two harlequins (returned), 7s.

March. Mr. Fahy: 9 gentlemen and ladies, at 9s., £4. 1s. Mr. White: 1 small fluter, white; 3 pair boys and girls; 1 pair small fidler and companion; 1 pair tamberines; 1 cook. Mr. Fogg: 2 doz. odd cups and 2 doz. imag'd small; 2 pair image ewers; 6 swans; 6 white boars; 6 sprig'd handled cups and 6 cans; 1 pair sauce boats, Mr. Vere's pattern, 4s. ; 1 pair large ribbed boats, 4s. ; 1 large dragon milk pot; 12 dragon breakfast cups and saucers with good deep colour; 1 sprig'd upright tea-pot, 3s. ; 1 sprig'd cream ewer; 24 octagon nappy plates, partridge pattern; 1 vine-leaf milk-pot.

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\* Mr. Fogg was a dealer in china, living in Swallow Street, nearer to Oxford Street than Vigo Lane. His son, after Regent Street was built, had a shop in it. Robert Fogg, in Bond Street, china man, died at Reading in February, 1806, in his 90th year.

March 27. Mrs. Ann Howard, the Lamb, in Broad Mead, Bristol. 10 round dishes; 2 of each size from the smallest to the largest, both included; 1 largest octagon dish; 1 next less size dish; 36 table plates; 12 soup plates; 2 pair rib'd boats; 3 pair flatt salts, without feet; they must all be the bordered image, blue and pale, as you please. She has it greatly in her power to serve the factory. I hope they will be very neat and charged reasonable; I have not told her any price. Add 1 soup dish, 13, or not above 14, inches over; 12 table plates. Imaged pale blue.

“ Quy. What's to be done with white bud sprigs; what quy. of Cupids and B is wanted white; what florals, &c.

“ March 30. Lent Mr. Frye, cash £8.

“ April 22. Colol. Griffin, Brook Street: 4 small upright pint mugs to be painted to the very fine landscape pattern, as soon as possible.

“ April 22. 4 doz. blue plates, Newark pattern; 8 doz. mosaic do.

“ April 28. Lord Southwell: Mr. Heylin has promised him to make an oval tureen, the image pattern, and to be done in 6 weeks without fail. Think of the Chinese head for Mr. Weatherby.

“ May 4. Mr. Vanderkist: an enamelled partridge coffee-pot, 9s. Mr. White: 1 imag'd cup and 7 sprig'd chocolates. What is meant by 36 white men with salt-boxes? Mr. Hunter desires to have some mustard ladles as the cream ladles, only small boles and long handles; 6 enamelled roses; 2 pr. green leaf candlesticks; 4 white leaf candlesticks. Mr. Kentish: mandrill coffee-pot. Mrs. Fogg: 2 swans, wings open. Mr. Whitfield to have 1 pr. white branch candlesticks. Mr. Williams 1 pr. sporters; 1 enamelled pero, 6s.; 1 shepherd, imperial, 7s.; 1 shepherdess, 9s.

“ May 7. Quy. Whether any Windsor bricks were received at the glass house, which is charged to the porcelain compy. Paid Mr. Heylin, Minshull's draft, £10. 10s. J. B. Paid Sir Joseph Hankey for Messrs. Weatherby and Crowther, £348. 18s. Mr. Fahy: 1 pr. of the new shepherd and compn.; 1 pr. Dutch dancers, 9s.; 1 gentleman and lady, 18s.; 1 cook, 7s.; 1 boy and girl, 12s.; 1 Paris cries, 6s.; 1 woman with chicken, 7s. Whether any *bucks* is wanted? There was 5 pair sent down, and only one pair came back. Send down what *does* there is in town, and send down the Bow books.

“ May 28. Patterns received from Lady Cavendish: a Japan octagon cup and saucer, lady pattern; a rib'd and scollop'd cup and saucer, image pattern; a basket bordered dysart plate; a Japan bread and butter plate. Mr. Williams: 12 setts blue teas, at 2s. 10d.; a sett compleat of the second *printed* teas.

“ May 15. Recd. a pair of birds on pedestals, to be painted for Mr. Legg, corner of Birch Lane. Lady Stairs: a compleat sett Dresden sprig, the canister top; parteridge octagon plates. Mrs. Whitfield to have 1 p. white biscuit candlesticks

“ May 20. Duchess of Leeds: 2 square enam'd. and sprig'd dessts. 15s.; 1 blue dolphin pickle stand, 5s.; 1 white basin and cover, 3s.; the Duke of

Argyle's acct., £20. 5s. The Duchess of Portland's acct. to be made out, and wait on the steward, Mr. Guidon, in Privy Gardens, Whitehall, and will be paid when her ladyship returns.

"June 18. Mr. Fogg: 1 pint *printed* mug, 5s.; 1 half-pint do., 3s. 6d.; 1 fine plate, 4s.; 1 partridge handd. cup and saucer, 3s. 6d. Allowed Mr. Fogg. In a Pero's broken hat, 1s. (Pierrot); in 2 Turks, 3s.; octogon dysart partridge plate, 3s. 6d. Mr. Fogg to know the price of the best cock plates; 4 pair rib'd boats, at 4s. good; 2 pr. small imaged boats and plates; 6 squirrels; butter tubs; 2 small dragon milk-pots; 2 do., a little larger; 1 dragon sugar dish. Mr. Morgan lent me a leaf for the roses; 4 vauses; 1 pair Minervas of each size. 2 double dozn. of lase and 2 double doz. dysart rose pattern knife handles; to be mounted and sent in Baxter's parcel.

"July 24. Mr. Fogg to have 1 pair of coloured squirrels. The knife-handles: how many sold of Dresden flowers? and to have a double dozn. mounted. Has Mrs. Bernardeau had what she ordered of the wheatsheaf? To buy a partridge either alive or dead. To bring down the Chelsea cabbage leaves and basin. Recd. and gave Mr. Beswick receipt for £107. 12s. in full to Sept. 1755, for Weatherby and Crowther. J. B. Mr. Coleman: har-quin, columbine, and Pero (Pierrot). 1 small sprig'd round tea-pot. Goats, swans, and every other sorts of toys to be sent in Baxter's order, flatt drawers to be made on purpose, and each kept separate. A plate of the Princess Wales' pattern, good.

"Aug. 30. Paid Mr. Heylin's draft on Mr. Crowther for £13., and charged Mr. Crowther's cash acct. with it: quy. how is Mr. Heylin made Dr. and J. C. Creditor?

"Nov. 29. J. Bowcocke borrowed of Mr. Crowther for Bow £30. Mr. Fogg: caudle-cups, white sprig'd and saucers; 3 pr. image cream ewers full blue; 4 white leaf candlesticks, 2s. 3d.; 1 set large sprig'd teas handled; 2. pr. rib'd boats, at 4s. 6d.; 1 sprig'd tea pot, 4s., good. Patterns received from Lady Cavendish; a Japan octogon cup and saucer, lady pattern; a rib'd and scollop'd cup and saucer; a basket bordered dysart plate; a Japan bread and butter plate. To be returned in a month, May 28th, 1756."

On analyzing these memoranda, although they are but imperfect and necessarily curt, being written only for the writer's guidance, we are made acquainted with many facts not before disclosed; for example, it has never been suggested that *printed* china was produced at Bow, yet it is evident that china was decorated with transfer engravings as early as the year 1756, as appears from the following entries:—

"One pint *printed* mug;

"One half-pint ditto;

"A sett compleat of the second *printed* teas."

The patent which Messrs. Sadler and Green of Liverpool proposed taking out as inventors of the process is dated 1756, but they had brought the art to perfection several years before, and had kept it a profound secret. Transfer printing on enamel was in vogue at Battersea before 1755, and the process would be the same on china as enamel. Horace Walpole, writing to Richard Bentley in Sept. 1755, says, "I send you a trifling snuff-box, only as a sample of the new manufacture at Battersea which is done with copper-plates." Mr. Binns, of Worcester, has a Battersea enamel watch-case with the tea party from the same plate as the impressions on china. The *Liverpool Guide* of 1796 says, "copper-plate printing upon china and earthenware originated here in 1752, and remained some time a secret with the inventors, Messrs. Sadler and Green. The manner in which this continues to be done here remains still unrivalled in perfection."

The proprietors of the Bow works availed themselves of assistance by occasionally sending their china to Liverpool to be printed. All the pieces decorated with transfer engravings have, without discrimination, been erroneously assigned to Worcester, owing to the want of a thorough investigation of the quality of the body. Lady Charlotte Schreiber has a teapot with a transfer portrait of the "Prussian Hero," the handle and spout ornamented in relief with the enamelled flowers peculiar to Bow; a bowl with prints of the well-known tea party, and garden scenes; and two plates, part of "a set of the second *printed* teas," before alluded to, with poultry and leaves. All these are undoubtedly of Bow body, probably decorated with transfers at Liverpool.

Large quantities of blue-painted ware issued from the Bow works, and there are frequent allusions to them in the order book for cheap services. On examining the blue pieces, which can be safely assigned to Bow from the nature of the body, there is a peculiarity in the glaze which arises in this way; blue being at that time the only colour that would bear the intense heat of the kiln (*au grand feu*), it is always painted

on the biscuit before being dipped in the glaze ; consequently, portions, however slight, are apt, while the glaze is in a fluid state, to spread over the surface, giving it a blue tinge, especially on large surfaces ; the other colours, as well as the gold, are painted *over the glaze*, and set in a kiln of lower temperature, called the reverberatory or muffle kiln. Hence the blue, being *under the glaze*, is imperishable, but the other colours, from frequent use, get rubbed off.

The following extract from Frye's patent of 1744 shows the exact method adopted at Bow :—

"The articles are 'put in a kiln and burned with wood,' called *biscuiting* ; if they are very white, they are ready to blue with lapis lazuli, lapis armenis, or Zapher, highly calcined, and ground very fine ; they are then dipped in the glaze, and burnt with wood until the surface is clear and shining, and, when the glaze runs true, let out the fire. They are not to be taken out of the kiln till it is thorough cold."

We find in the order book the blue Newark pattern ; blue dolphin pickle stand ; "setts of blue teas." A dinner service was ordered to be "blue and pale as you please," &c.

Among the patterns noticed in the same book are white bud sprigs, sprigged tea sets, and Dresden sprigs ; partridge services, imaged services, and dragon services were in great demand ; Chelsea cabbage leaf, the lady pattern, and the Princess of Wales's pattern, white men with salt boxes, mugs painted to the fine landscape pattern, &c.

Of the figures and groups only a few are mentioned, such as, Minerva of two sizes, Flora, imperial shepherd and shepherdess, the new shepherd and its companion, Cupid, gentleman and lady, boy and girl, fluter, fiddler, harlequin, columbine, and pierrot or clown, tambourine player, sportsman, cook, Dutch dancer, woman with chicken, Turk and companion female figure, birds on pedestals, swans, boars, squirrels, buck and doe, goat, and toys of all sorts.

These short notices of Bow figures, although far from being important examples, will remind many of our readers of similar pieces which have been classed as Chelsea.

Dr. Diamond has a statuette of Bow porcelain representing

*Fire* (one of a set of the Elements), a semi-draped female, holding an urn, from which flames are issuing, and by her side a phœnix rising from the flames. This figure bears the marks of the sword and anchor in red. Mr. Jos. Durham, the eminent sculptor, and who, having studied the works of his predecessors, is intimately acquainted with their style, at once pronounced this to have been modelled by John Bacon, R.A., who, it is recorded, designed for the Bow manufactory; he pointed out the peculiarities of his style in the limbs of the figure, and especially the phœnix, which has been repeated in some of his larger groups in marble.

An earthenware mug, with raised decorations and coloured group of a man and woman, and sprigs of hawthorn, &c., similar to Bow, has the name of "C. Bacon, 1746." In the possession of Mr. Pritchard, Brislington.

We may also refer to the pair of white china figures of Woodward the actor, in the character of the *Fine Gentleman*, and Kitty Clive as the *Lady* in "*Lethe*," in the costumes as given in Bell's *Collection of Plays*. A pair of these in the white Bow china, exquisitely modelled and finished, bear the date 1758 stamped in the clay; they are in the possession of a lady whose family has retained them ever since they came from the factory.

*Memorandum Book of John Bowcocke for 1758.*—There is very little to interest us in this book. Bowcocke was at Dublin for the first eight months, receiving consignments of glass and china from the works, which were sold principally by auction. The money taken was remitted weekly to the company.

"Feb. 9, 1758. Dublin. I went to see Sheridan, in *Hamlet*.

"April 19. Lady Freik shew'd me two tureens she brought from France, moulded from a full-grown cabbage (a sketch is given).

"Aug. 22. At Nottingham. Called on Mr. Rigley; he says he was used ill about some figure Thorpe sent, not to order, and has done.

"Sept. 24. At Bow. Went to hear Mr. John Crowther preach his first sermon.

"Oct. 16. Bought a china figure for Mrs. McNally, 4s. Painting do., 1s. 3d. Treating Mrs. McNally, wine, 1s. Went to see her home from the play, 1s.; purl, 2d.

This lady was a good customer of the firm ; on referring to the cash-book, we find she paid, on Oct. 16th, £18. 13s. 9d.

"Nov. 27, At Bow. Observed in the burning of the bisquit ware that dishes and plates should be burnt in new cases, and only one in each case, as when two are burnt in one another, it is certain that one is always bad. All handled chocolates and coffees and handled teas to be burnt with covers.

"Dec. 26. Dined with Mr. H. Frye and family at Stratford."

In the front of this book is a note in pencil, written in 1866, stating that—

"One hundred years since, John Bowcocke died, Tuesday, Feb. 26th, 1765, at 6 o'clock in the evening, of lockjaw. He was brother to William Bowcocke, of Chester, painter, my mother's father.—THOS. BAILEY."

In the same collection are two books of pencil sketches by a French artist named De la Cour, of plants, trees, festoons of flowers, rococo scrolls, cane handles, frames, chimney-pieces, landscapes (among which is a view of London), and figures, single figures for statuettes, &c. Another book contains colored engravings by Martin Engelbrecht, of Nuremberg, of a great variety of subjects suitable for painting on china : costumes of various nations, ladies and gentlemen splendidly attired, shepherds and shepherdesses, garden scenes and summer-houses, palaces, birds, animals and insects, hunting scenes, musicians, Chinese figures and scenery, interlaced ornaments, &c. A fourth book, published by Edwards and Darley, 1754, consists of engraved subjects—Chinese interiors, vases, figures, pagodas, bridges, animals, exotic birds, insects, &c. The Chinese designs are mixed up with rococo scrolls and other ornamental work.

Having now carried our readers through the books referring to the Bow Works, we will take up the thread of the history, which we have brought down to the time when it was evidently in a most flourishing state, in the year 1758. We have no positive information how long it remained so, but it could have been only a few years before symptoms of decay became apparent. However, we find in *Kent's Directory* that

the firm of "Weatherby and Crowther, potters, St. Catherine's," was continued down to the year 1762, when the catastrophe we are about to relate took place. We read in the *London Chronicle* of Oct., 1762, "Mr. Weatherby, one of the proprietors of the Bow china warehouse in Cornhill, died at his house on Tower Hill, on the 15th Oct., 1762." Mr. Thomas Frye—under whose management and by whose talents as an artist, and by his practical knowledge, the china had been brought to that perfection for which the manufactory had become so celebrated, and who had for more than fifteen years devoted his exertions to this end—died in April, 1762; and although from ill-health he was compelled to leave Bow in 1759, yet his advice and assistance was doubtless attainable when required.

These events combined must have proved a great blow to the concern, and may have been the causes which hastened its dissolution; for in the next year, viz., in 1763, the concern was broken up, and we find, gazetted as a bankrupt, "John Crowther, of Cornhill, chinaman."

We have three advertisements of the sale of the stock of "Bow China Porcelain," by order of the assignees of John Crowther, bankrupt; on the 12th March, 1764, and following days, at the Bow Warehouse in Cornhill; on May the 19th, 1764, and on the 30th of the same month. The last took place at the great Exhibition Room in Spring Gardens, "consisting of a large quantity of the finest porcelain, chose out of the stock, in curious figures, girandoles, and branches for chimney pieces, finely decorated with figures and flowers, &c. Dishes, compotiers, &c. Beautiful deserts of the fine old partridge and wheatsheaf patterns. A quantity of knife and fork handles, some neatly mounted; and a variety of other porcelain."

In 1764, among the list of bankrupts occurs, "Benjamin Weatherby, of St. Catherine's, merchant," perhaps a son of the partner in the Bow Works.

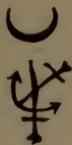
Mr. Crowther, however, still retained the works at Bow,

and his name alone appears in the concern. We know nothing of its prosperity under the new directory; but it is probable, with Mr. Crowther's knowledge (who seems to have been essentially the working partner), that it still maintained its position.

In the *Directory*, 1770-1775, it is stated that John Crowther, of the Bow China Works, had a warehouse at 28, St. Paul's Church Yard. It was about 1775 or 1776 that the works were disposed of to Mr. Duesbury, and all the moulds and implements transferred to Derby. Mr. Crowther was, according to Thomas Craft's account, an inmate of Morden College, Blackheath, in 1790. He was elected on the 20th March, 1777, the year after the disposal of the works to Mr. Duesbury.

There are several marks, well known to collectors, that have not hitherto been assigned to any particular *fabrique*; but from the nature of the paste on which they occur, and their peculiar make, as well as from comparison with fragments recently discovered on the site of the Bow Works, we may, with some degree of certainty, attribute them to that manufactory.

Bow. The crescent in blue and the sword and anchor in red, are on a china figure of a sportsman with jack-boots and gun, &c.; in the possession of Dr. Diamond. The introduction of the dagger on Bow china may have arisen from the circumstance of both the proprietors being freemen of the City of London.

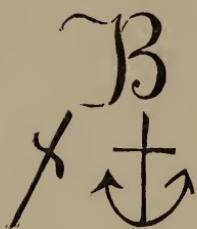


Bow. The Countess of Hopetoun has part of a leaf-pattern dessert service. One of the butter-boats has this mark impressed in the clay. Mr. E. Norman has a porcelain vase covered all over with leaves in relief, edged with green and purple stalks, white veins and white ground, with this mark impressed.



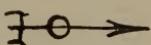


Bow. This mark in blue, under the glaze, is found underneath a white china tea pot with dark blue border, in the Countess of Hopetoun's possession.



Bow. The *B* is in blue under the glaze, the anchor and dagger are painted in red over it, and burnt in, in the muffle kiln. It occurs on a china figure in the Geological Museum. Messrs. Toms and Luscombe have two Bow china figures of women, marked *B* and anchor and dagger, also a figure of a man marked  $\ddagger$ , anchor and dagger.

Bow. This mark is on a butter-boat, embossed with leaves and painted in colours with a rose, butterflies, and insects, which we take to be Bow. It bears this mark in brown. Respecting it, Mr. Marryat writes as follows:—



"I must contend that my vase and butter-boat are of Bow manufacture, whatever the mark may be."



Bow. The mark in the margin, painted red, is on a saucer, with green border, embossed centre, in the Collection of the Rev. T. Staniforth.



Bow. These are on a group of figures in the possession of Lady Mary Long; the anchor and upright dagger in red, the horizontal dagger in blue.

Bow. At the Marquis of Hastings' sale (15th Jan., 1869) there were two small white porcelain cups, each formed of four leaves standing on eight feet, scalloped edges, marked with the triangle impressed, and over the triangle on one of them was the mark in blue as shown in the margin. These cups (with some trifling objects) fetched above £9.



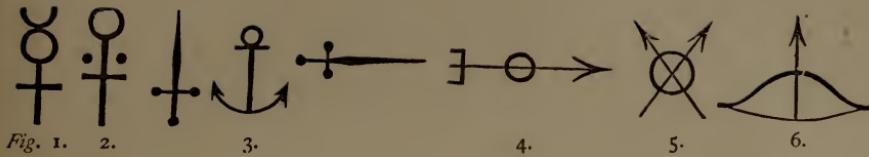


Fig. 1. 2.

3.

4.

5.

6.

Lady Charlotte Schreiber possesses three soft paste statuettes of Bow china, representing an actor in the costume of a Turk or Russian, with turban and fur collar, all of the same model. One of these has this mark graved in the clay before glazing (fig. 1): it consists of a crescent at top, then a ring and stem in form of a cross, like a caduceus; the second figure, which is painted, has underneath an upright dagger and anchor pencilled in red, and a sword in blue placed horizontally (fig. 3); the third figure is of white china, unmarked, but the man holds a scimitar in his right hand, the point resting on the ground. The companion figure to this is an actress with high head dress; both these are well known to collectors.

The first mark (fig. 1) has never before been attributed to Bow; but we are, for many reasons, justified in doing so. Lady Charlotte Schreiber has a pair of white china pug dogs with a similar mark, but the crescent at top is unconnected.

The next mark (fig. 2) is also seen on Bow china; it is a variation of fig. 1, having no crescent at top, but a dot on each side: it is given by Marryat as belonging to Bow.

The triple mark (fig. 3), sometimes with the dagger and sword only, is frequently seen on china figures, but it has never yet been satisfactorily assigned; some call it Early Chelsea, others Worcester, although they differ essentially from the known examples of these *fabriques*; we may therefore, with greater propriety, place it as a Bow mark.

Another mark frequently seen on blue-painted and embossed china of Bow, especially on the sauce-boats, is an arrow with a ring in the centre of the stem (fig. 4).

A similar mark, but with crossed arrow and an annulet, is

on a Bow china saucer, in the possession of Mr. Temple Frere (fig. 5); also on a pencilled saucer of a witch seated on a cow.

The next mark is a bow and arrow (fig. 6); it is pencilled in red on the back of an octagon plate, painted with daisies and two quails—a favourite Bow pattern—being part of a service in the possession of the Duke of Northumberland, at Stanwick.

The old Bow Works were situated just over the bridge, on the Essex side of the River Lea. The buildings, after the disposal of the goodwill and the removal of the implements to Derby, about 1776, were turned to an entirely different purpose. The site of the china factory was purchased by the late E. L. Macmurdo, then of Old Ford, calico printer, and was by him converted into chemical works, which afterwards became Marshall's Emery Mills.

About twenty years since the site opposite, on the other side of the road, was purchased by Messrs. Bell and Black as a manufactory of vesta wax lights or matches. The houses close by are still called China Row.

Towards the end of the year 1867, nearly a century after the extinction of the china factory, and when even the nature of the ware made there was problematical and scarcely known or remembered, a mere accident brought to light some of its long-hidden relics. Useless as these would appear to some people, and the merest fragments, fit only for the dust heap, or to be immediately immured again, yet a gentleman (Mr. Schreiber) thought the discovery of sufficient importance to mention it from his seat in the House of Commons. However, in trenching a drain from the manufactory into the sewer, the workmen, at about 8 or 10 feet from the surface, came upon the *debris* of a portion of the old Bow China Works.

Mr. Higgins, Jun., who is attached to the match manufactory, received his first intimation of the *trouvaille* from perceiving fragments of delicate biscuit china in the hands of some children, who had picked them up as playthings. This

led him to keep strict watch over the excavation, and by permission of the proprietors, the ground remained open for a few months, and, as leisure permitted, he examined the earth for some distance immediately round the spot. Limited as

the space was, he found a great quantity of specimens, which he and his sister, Miss Higgins, have taken the pains to arrange carefully in trays, and through their kindness we are enabled to describe some of the more interesting examples. Although fragmentary, they are particularly interesting, as showing us the various descriptions of ware made at Bow, verifying

its products, and enabling us to identify not only the paste and glaze, but the methods of ornamentation.

The spot where the excavations were made is supposed to have been where one of the kilns formerly stood; this is borne out to a certain extent by the presence of a quantity of bricks cemented together, the inner surface having become vitrified by the heat of the kiln; and also by a vast number of broken seggars, or cases of baked earthenware, used to contain the china, and protect it from the flame and ashes in the kiln. One of these seggars of cylindrical form, measures

10 inches in diameter by  $8\frac{1}{2}$  inches in height; it has three rows of holes pierced through the sides, at equal distances from top to bottom, into which clay pegs (like large clout nails) were inserted, to support the circular platforms within,



*Fig. 7.*



*Fig. 8.*

at convenient distances, on which the china articles rested while baking. The cockspur, or point, used to separate the china is a simple cone of baked clay, not the usual form, which is like the *caltrop*, having always three points below and one only uppermost. Large pieces of china clay were found, some in a soft soapy state, others hardened; bones of

animals, which entered into the composition of the paste, as well as calcined flints and pieces of quartz, used in making the frit or glaze; a number of circular medallions of baked clay from 2 to 6 inches in diameter—one was marked on each side with H and M cut into the clay. All the fragments of vessels discovered are of porcelain biscuit:

not a piece of delft or common earthenware was found among them; some few are glazed, but these form the exceptions.

The first we shall notice, and probably the earliest manufacture, are the pieces decorated with blue painting: the designs are painted, in mineral colour, on the biscuit, and have not been glazed or burnt in. These designs are principally of Chinese landscapes, flowers, figures, and birds. A few examples are here given to show their general character: figs. 7, 8, 9, 10, 11.\*

A very frequent pattern of simple character in the blue ware is three hanging branches of willow leaves. Among the rest is a mottled ground plate with white angular medallions of light blue scenery. The only variations in colour are a cup with green leaves and lake flowers, and a fragment

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\* These cuts are reproduced from an article by the author on *Bow China* in the *Art Journal* of August 1869.



Fig. 9.



Fig. 10.



Fig. 11.

painted in lake *camaieu*, with a castellated mansion, of high finish: these two are glazed. Not a single specimen of blue-printed china was discovered: all are *painted* with a brush. This is not at all surprising, for it must be remembered

they are all unfinished pieces, which have never been out of the factory; and when this decoration was required they were sent to Liverpool to be printed.



Fig. 12.

The next division consists of biscuit china, fragments of services ornamented in relief, the favourite pattern being the May flower. The hawthorn is represented quite after nature, with its thorny branches and blossom. About a dozen of the

moulds for stamping these flowers were also found quite perfect; they are of biscuit, 3 inches by  $2\frac{1}{2}$  diameter. Fig. 12 is interesting, being the original mould of a biscuit cup which has its exact counterpart glazed. These pieces form a history in themselves.



Fig. 13.

Another mould is of two roses and leaves on a stalk, fig. 13. The raised figures on the biscuit are remarkably sharp, but the application of the glaze fills up the spaces.

The other decorations in relief are the basket pattern, overlapping leaves, vertical bands overlaid with scrolls, ribbed cups and basins, a biscuit candlestick in form of a vine leaf,

overlapping leaves, vertical bands overlaid with scrolls, ribbed cups and basins, a biscuit candlestick in form of a vine leaf,



Fig. 14.

octagon plates, cup-handles, lion's-paw feet, small pots for colour or rouge; but not a single piece has any mark which can be assigned to the *fabrique*. One of the cups has the name of "Norman" written on it in pencil, perhaps the name of one of the painters.



Fig. 15.

torted shapes, plates and saucers that have inadvertently gone in contact with each other and could not be separated. There is a great variety of china biscuit knife-handles, some plain, others with rococo scrolls in relief heightened with blue; two specimens are here given, figs. 14 and 15.



Fig. 16.

Some few pieces of an ornamental character are among the *débris*. The foot of a salt-cellar beautifully modelled in biscuit, formed of three shells with

smaller shells and sea-weed between; the upper shell, to hold the salt is wanting. A sketch of it is here given, fig. 16.

To these may be added the foot of a large centre ornament of the same character as the last, to hold sweetmeats, also modelled by hand, in shells of all sorts, rock-work, coral, sea-weed, &c., with three escallop shells: this has had one or more tiers above, but is broken off at the stem. Some natural shells were found which served as copies. There



Fig. 17.



Fig. 18.

are two pug-dogs nearly perfect, with collars, on which are roses. Two handles in forms of female heads in high relief, for tureens and other large bowls, fig. 17; and a man's head with a high cap and feather, nicely modelled, fig. 18; also the body of a female figure in biscuit, with laced bodice.

The Bow paste is exceedingly hard and the fracture very close and compact, consequently the pieces, as a rule, are very heavy for their size, but many of the cups and saucers are almost of egg-shell thickness. The colour is a milky white.

It is desirable that this collection should be preserved intact in one of our public Museums, to show by observation the quality of the porcelain produced at Bow, as well as the decoration, which cannot be conveyed by mere description alone.

**KENTISH TOWN.** John Giles had a kiln here for burning in the colours on porcelain, he was only a decorator, and procured the ware from other manufactories; Mr. Binns mentions some advertisements of his, both prior and subsequent to 1760, to "procure and paint for any persons Worcester porcelain to any, or in any pattern." In Craft's account of the bowl made by him in 1790, at the Bow manufactory, he states, he took it in a box to Kentish Town, and had it burned there in Mr. Gyles' kiln, which cost him 3 shillings. (see p. 680.)

## CHELSEA.

It was probably in or about the year 1747 that the Chelsea Works were established, and workmen were obtained from Burslem and other places to assist in making the ware. We have it upon record that "Carlos Simpson was born at Chelsea; to which place his father, Aaron Simpson, went in 1747, along with Thomas Lawton, slip maker; Samuel Parr, turner; Richard Meir, fireman; and John Astbury, painter—all of Hot Lane;

Carlos Wedgwood, of the Stocks, a good thrower; Thomas Ward, and several others of Burslem, to work at the Chelsea China Manufactory. They soon ascertained that they were the principal workmen, on whose exertions all the excellence of the porcelain must depend; they then resolved to commence business on their own account at Chelsea, and were in some degree successful; but at length, owing to disagreement among themselves, they abandoned it and returned to Burslem.”\*

In 1745 a company, which at that time desired the exclusive privilege of establishing a porcelain manufactory at Vincennes (subsequently that of Sèvres), urged the benefit that France would gain by having works that would produce the fine porcelain, and thereby exclude that of Germany and England.† Faulkner (in 1829) says: “The Chelsea Porcelain Works were situate at the corner of Justice Walk, and occupied the houses to the upper end of the street. Several of the large old houses were used as show rooms. Their ovens were in Lawrence Street. The whole of the premises have been pulled down and new houses erected on the site.”

In Campbell’s *London Tradesman*, 1747, we find the following: “Of late we have made some attempts to make porcelain or china ware after the manner it is done in China and Dresden. There is a house at Greenwich, and another at Chelsea, where the undertakers have been for some time trying to imitate that beautiful manufacture.”

In the *London Magazine* of May, 1753, we are told that at Chelsea and Stratford undertakings were carried on in the

\* *Shaw's History of the Staffordshire Potteries.*

† We have no record that the Chelsea Porcelain Works were established so early as 1745; while we have positive evidence that at Bow they were making china on an extensive scale. The allusion, therefore, in this paragraph, would refer to Bow rather than Chelsea. We give the extract in the original words:—

“Il ose encore représenter qu'il est d'autant plus avantageux pour l'état qu'il ait réussi, qu'un nouvel établissement qui vient de se former en Angleterre d'une manufacture de porcelaine qui paroît plus belle que celle de Saxe, par la nature de sa composition, occasionnerait la sortie de fonds considérables de la France, s'il n'étoit parvenu à pouvoir procurer à ce Royaume ce qu'on auroit été chercher à grands frais chez l'étranger.” *Arrêt du Conseil d'Etat du Roy*, qui accorde à Charles Adam le privilège pour l'établissement de la manufacture de porcelain, façon de Saxe, au Chateau de Vincennes du 24 Juillet, 1745.

greatest perfection, so as to emulate the elegancies of Dresden or Chinese porcelain.

Rouquet (*Present State of the Arts*, ed. 1755) says: "In the neighbourhood of London there are three or four manufactories of porcelain, among which that of Chelsea is the most considerable. It is carried on at the expense of a private person, and a French artist of great abilities furnishes or directs the models."

The following interesting account is from a statement made by Mr. Mason, who worked at the Chelsea Manufactory, and whose son (also a china painter) worked many years at the Worcester Manufactory, when conducted by Flight, Barr, and Barr:—

"I think the Chelsea China Manufactory began about the year 1748 or 1749. I went to work about the year 1751. It was first carried on by the Duke of Cumberland\* and Sir Everard Fawkener,† and the sole management was entrusted to a foreigner of the name of Sprimont, report says, at a salary of a guinea per day, with certain allowance for apprentices and other emoluments. I think Sir Everard died about 1755, much reduced in circumstances, when Mr. Sprimont became sole proprietor; and having amassed a fortune, he travelled about England, and the manufactory was shut up about two years, for he neither would let it or carry it on himself. I then went to work at Bow for a short time, which was carried on by a firm, but I don't recollect their names. I went to work again at Chelsea for Mr. Sprimont, after being absent between two and three years, where I stopped till I engaged with Mr. Duesbury to go to Derby, which was about the year 1763. I think there was very little business done there after that time. What time Mr. Duesbury made a purchase of it I don't recollect, but some of the materials were taken to Derby."

It will be seen by the following advertisement that Mr. Sprimont was for a time seriously ill and unable to attend to business.

1757. "The Publick is hereby acquainted that the Chelsea Porcelain Manufactory has been very much retarded by the sickness of Mr. Sprimont; nevertheless several curious things have been finished, and are now exposed to sale at the Warehouse in Piccadilly with the lowest price, for ready money, fix'd on each particular. All warranted true enamel."

\* William, Duke of Cumberland, was born April 15th, 1721, and died October 31st, 1765.

† Sir Edward Fawkener, Knt., Post Master General, died at Bath, Nov. 16th, 1758, and his brother Kenelm in the month following.

The period of its greatest excellence was from 1750 to 1765. It has been supposed that Venetians were the first workmen employed here, and this is borne out by the great similarity of the Venetian porcelain to that of Chelsea, both in gilding and painting, independent of which, the mark on both is an anchor. Three spots, or blemishes, at equal distances, on plates and other pieces, where the glaze has been removed, characterizes the Chelsea china, caused by contact of the three points on which it rested in the furnace, showing the rude method adopted in the first period of its manufacture. The same blemishes are also found in the early Italian pottery. Faulkner, in his description of Chelsea, says:—"The manufactory of Chelsea porcelain was set on foot by Mons. Spremont, a foreigner. The original proprietor, having acquired a large fortune, retired from the concern, and his successors, wanting his enterprise and spirit, did not so well succeed, but in a few years abandoned it."

In *Nollekens and his Times*, we find a conversation between him and Betew concerning the Chelsea manufactory:—

"*Betew.* Chelsea was another place for china; the factory stood upon the site of Lord Dartry's house, just beyond the bridge.

"*Nollekens.* My father worked for them at one time.

"*Betew.* Yes, and Sir James Thornhill designed for them. Mr. Walpole, at Strawberry Hill, has twelve plates by Sir James, which he purchased at Mrs. Hogarth's sale in Leicester Square. Paul Ferg painted for them. Ay, that was a curious failure; the cunning rogues produced very white and delicate ware, but then they had their clay from China; which, when the Chinese found out, they would not let the Captains have any more clay for ballast, and the consequence was the concern failed."

Sir James Thornhill could not have designed for them, for he died in 1732, fifteen years before the establishment of the Chelsea Works, and moreover the plates spoken of by Betew, were not of china at all. Walpole himself describes them as "Twelve earthen plates in blue and white delft, painted with the twelve signs of the zodiac, by Sir James Thornhill, in August, 1711; bought at Mrs. Hogarth's sale." They cost him seven guineas. All earthenware was at that

time called *delft*, and these plates were probably made at Lambeth, then making on a very extensive scale "all sorts of earthenwares after the way practised in Holland."

Among the *Lansdowne MSS.* is a memorial from the "Undertaker of the Chelsea manufacture of porcelain," who was "a silversmith by profession," and from a casual acquaintance with a chemist, who had some knowledge this way, was tempted to a trial, and upon the progress he made he was encouraged to pursue it with great labour and expense. Neither the name of the undertaker nor the date of the memorial are given, but it is mentioned that the Duke of Orleans (who died in 1752) had tried the pastes in his kilns. It states that "one hundred persons were employed, and a nursery of thirty lads from the parishes and charity schools were bred to designing and painting." The memorialist complains of the smuggling sales of Dresden porcelain allowed to be imported for private use, but otherwise prohibited "that a certain foreign minister's house had been for a course of years a warehouse for this commerce, and the large parcel advertised for public sale on the 7th of the next month was to come from thence." Dresden porcelain for private use only paid eighteen pence per pound, so that the competition was very injurious to the Chelsea china. He adds, he had sold during the previous winter of the value of more than £3,500, which was a great deal, considering *the thing was new*, and was of so great extent that it was beyond the reach of his industry to produce such complete assortments as were required.\* It is therefore probable the document was written after 1752, and before 1759.†

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\* *Lansdowne MSS.*, No. 829, fol. 21, printed at length in *Marryat's History of Pottery and Porcelain*, p. 349.

† This memorial was perhaps written by Francis Thomas, who was for many years managing director of the Chelsea Manufactory. It will be seen by Wedgwood's letter, as well as the advertisement of the sale, that enquiries were to be made of Mr. Thomas, at the manufactory, in 1769. He did not long survive its demolition, for we learn, by his monument on the floor of the south aisle of the Parish Church, that he died in 1770. His connection with the Chelsea Works is there referred to.

The undertaker had good cause of complaint; for Jonas Hanway, writing in 1750-1751, in descanting on the manufacture of Dresden porcelain, observes:—"It is with great satisfaction that I observe the manufactories of Bow, Chelsea, and Stepney have made such a considerable progress; on the other hand, it is equally a subject of horror, to see so many shops in the streets of London supplied with the porcelain of Dresden, though it is importable only under oath of being for private use, and not for sale."

Mr. Marryat quotes part of a letter from Horace Walpole to Sir Horace Mann, of the 4th March, 1763,\* in which he mentions having seen a set of Chelsea porcelain about to be presented by the King and Queen to the Duke of Mecklenburg, which was to cost £1,200. This is perhaps the same service mentioned in the following advertisement of the 21st March, 1764: "Exhibition Room, Spring Gardens, Charing Cross. In this day's sale will be sold that magnificent and extensive table or desart service of the rare and curious Mazarine blue and gold, the same as the Royal pattern which was sold for £1150. Also some desart plates of the inimitable crimson and gold."

Mons. Groslet who visited London in April, 1765, speaks of the Chelsea manufactory having just then fallen, and that the Comte de Lauragais had endeavoured to treat with the proprietors. He had heard that the County of Cornwall furnished the clay proper for making the porcelain.

Mr. Sprimont made an attempt to dispose of the Chelsea manufactory in 1764, as appears by the following advertisement:—

"To be sold by Auction, by Mr. Burnsall, on the premises, some time in March next (1764), at the Chelsea porcelane manufactory. Every thing in general belonging to it, and all the remaining unfinished pieces, glazed and unglazed; some imperfect enamelled ditto, of the useful and ornamental; all the materials; the valuable and extensive variety of fine models in wax, in brass, and in lead; all the plaster molds, and others; the mills, kilns, and iron presses; together with all the fixtures of the different warehouses;

\* *Marryat's History of Pottery and Porcelain*, p. 174.

likewise all the out-buildings, &c., &c. And as Mr. Sprimont, the sole possessor of this rare porcelane secret, is advised to go to the German spaw, all his genuine household furniture, &c. will be sold at the same time.

N.B. Soon after, when every thing is sold belonging to the manufactory, &c., and the large warehouse cleared, there will be some most beautiful pieces of the truly inimitable Marazine blue, crimson, and gold, that Mr. Sprimont has thought deserving finishing; that will be sold at Chelsea, as the whole remaining, and the last produce of that once most magnificent porcelane manufactory."

But he was evidently unsuccessful in finding a purchaser, for we find it advertised again in April, 1769, in the leading newspapers, addressed, "To all Proprietors of Porcelain Manufactories and others: There is to be sold at the Chelsea Manufactory by order of the proprietor (having recently left off making the same), everything in general belonging to it; as all the plaster moulds, models in wax, lead, and brass; kilns, mills, iron presses, and a large quantity of biscuit work, &c., &c. Likewise all the buildings and many other articles. For further particulars, Enquire of Mr. Thomas at the said Manufactory."

In May 17th, 1769, Mr. Burnsall again offers to sell by auction, by order of Mr. Sprimont, he having entirely left off making the same; all the matchless pieces of that valuable manufactory consisting of beautiful vases, urns, table, dessert, and tea services, &c., particularly two groups of the Roman Charity, all most highly finished in mazarine blue, crimson, pea green, and gold, &c., likewise all the fine models, kilns, mills, presses, buildings, &c.

In April, 1769, Josiah Wedgwood writing to Bentley, who was then at Liverpool, tells him, "The Chelsea moulds, models, &c., are to be sold, but I enclose you the advertisement; There's an immense amount of fine things." Of these it is evident he intended to become a purchaser of at least a portion, had the classes or articles been sold separately, for he writes to Cox, July 24th, 1769, "Pray enquire of Mr. Thomas whether they are determined not to sell less than the whole of the models, &c. together, if so, I do not think it would suit me to purchase. I should be glad if you could send me any further particulars of the things at Chelsea." But they were

sold in the lot, with the manufactory and all its appurtenances. *Meteyard's Life of Wedgwood*, vol. ii, p. 120.

Again in March, 1771, Mr. Christie of Pall Mall, advertises the sale of the pictures of Mr. Nicholas Sprimont, *the late* proprietor of the Chelsea porcelain manufactory, who is retired into the country, brought from his late houses at Richmond and Chelsea.

It may be noticed that he is here called the *late* proprietor, and it is probable the buildings were privately sold to Mr. Duesbury in 1769, who took the unexpired term of the lease, and retained the premises until 1779, which it will be seen by the next advertisement expired at that date. The remainder of the stock of china from Chelsea, was sold by Messrs. Christie and Ansell on the 5th May, 1779, and following days, and was the property of Mr. Duesbury, for the advertisement states, "the lease of the premises being expired, they will be sold without reserve."

The earliest productions are probably those similar in appearance to Oriental porcelain, frequently decorated with Chinese patterns, and marked with an embossed anchor. The fine vases in the French style in imitation of Sèvres, with gros bleu, crimson, turquoise and apple green, were made from about 1760 to 1765.

"Chelsea porcelain, which, like that of Bow, was the result of private enterprise, ranks highest for beauty of decoration and careful finish, and is esteemed in proportion to its merit as a work of art. Some productions of the Chelsea works, bid fair to rival those of the far-famed Impérial manufactory of Sèvres, at any rate in the estimation of English connoisseurs, and the prices at which some have been recently sold have even exceeded the sums paid for the finest specimens of Sèvres.

"The two most important examples of Chelsea china, both from their size and quality, are undoubtedly the 'Chesterfield' vase and the 'Foundling' vase. These veritable *chef-d'œuvre* are 2 feet high, oviform, with bold *rococo* scroll

handles, surmounted by dome-shaped covers ; they are both exquisitely painted with classical or pastoral subjects on white medallions, probably by Donaldson (who also decorated some of the choicest Worcester vases) ; and they are equal, if not superior, to any other contemporaneous work, at home or abroad. The reverse sides are painted with exotic birds of rich plumage, and the body or ground is of a rich *gros bleu* colour. The former of these was exhibited at the loan Exhibition, South Kensington, in 1862, and again at Paris in 1867 ; it also formed a prominent object of attraction at the Leeds Exhibition of Works of Art in 1868 ; but it was destined, however, not to return to its noble contributor ; for at the urgent request of a nobleman whose taste for works of high art is well known, Mr. Chaffers, Superintendent of the Museum, made overtures for its purchase, and he was enabled to transfer the ownership, for the princely consideration of upwards of £2,000, to the Earl of Dudley.

“ The history of the companion vase now remains to be told. An extract from the minutes of the Hospital informs us that, ‘ At a meeting of the Committee, Wednesday, 20th April, 1763, the Treasurer acquainted them that he had received from Dr. George Garnier a fine vase of porcelain made at Chelsea. *Resolved*,—That the Treasurer be desired to direct that a glass case be made for the safe keeping of the said vase, to be placed in the Committee-room of this Hospital.’ It does not even appear that a vote of thanks was accorded to the donor, so little was the gift appreciated at that time. It was allowed to remain as a chimney ornament, and strange to say, for nearly a century did it survive the risks and chances of accident which china is heir to, with the exception of a fracture of the cover. About ten or twelve years since, an amateur made what at that time was considered a liberal offer for the vase, but it was declined ; this circumstance drew the attention of the committee to its value, and precautions were immediately taken, by placing it again under glass, to prevent further injury. A few months since Mr. Chaffers, who so successfully made overtures for the

Chesterfield vase, applied to the trustees of the Foundling Hospital to purchase the companion, accompanied by an offer of a very large sum ; after mature consideration they came to the conclusion that they were not justified in retaining a fragile object of such value when they could with the proceeds increase the funds of the charity, and enlarge the benefits for which this noble Institution was founded. This vase is now placed by the side of its companion at Dudley House." (*Art Journal* for Aug. 1869.)

A pair of similar vases, 20 inches high, were given to the British Museum on the 15th of April, 1763 ; the gift is thus recorded in the Donation-book : " Two very fine porcelain jars of the Chelsea manufactory, made in the year 1762, under the direction of Mr. Sprimont, from a person unknown, through Mr. Empson."

There is every reason to infer, from the date of presentation of these two vases to the British Museum, and the other to the Foundling, on the 15th of April, 1763, (probably on the same day, for the Committee did not meet till a few days after), that Dr. Garnier was the " person unknown," and that he purchased the set of three at the Chelsea works, the Foundling vase forming the centre.

There is another style, which, although it bears the anchor mark, differs entirely from the Chelsea manufacture previously spoken of. The vessels are of simple, elegant forms, with the frequent recurrence of gold stripes ; these the connoisseur would immediately refer to Derby, but it is probable they were made at Chelsea, and are its latest productions, between 1770 and 1784, whilst under the direction of Mr. W. Duesbury of Derby. The same forms and style of decoration were adopted simultaneously at Derby.

There is this peculiarity about the Chelsea porcelain, that it will not, like the *pâte tendre* of Sèvres, bear any fresh exposure to the heat of the furnace without splitting and cracking, so that it cannot be repainted and "doctored" like its French rival.

CHELSEA. The earliest mark known is an embossed oval, on which is an anchor in relief with or without colour. Lady

Charlotte Schreiber has a piece of white glazed china, being an exact copy of the well-known statuette "La Nourrice," of Bernard Palissy, bearing the mark of the raised anchor. Dr. Diamond has a pheasant, coloured, with the raised anchor painted red.



CHELSEA. The plain anchor, painted in gold for the best quality, in red for the second quality, which is consequently more frequently met with; occasionally in purple.

CHELSEA. Another variety. There is an octagonal cup and saucer in the British Museum, presented by the late Sir C. Price, painted with the leopard and the fox, from *Æsop's Fables*, which has on the bottom the anchor in white.

CHELSEA. A later mark, in gold, the anchor being more perfectly formed, found on pieces of the best quality.

CHELSEA. The form of the anchor varies according to the fancy of the painter; sometimes we find annulets, at others nothing at all, on the ends of the transverse bars.

CHELSEA. Another mark of an anchor, with cable attached. It is found impressed in a Chelsea porcelain dessert service.

CHELSEA. This mark, of two anchors in gold, side by side, one being inverted, occurs only on the best pieces. A dessert



dish, beautifully painted, with Cupid in the centre, in lake *camaieu*, and gilt scrolls and compartments of roses, equal to Sèvres, is in Dr. Diamond's Coll.; also on a vase in the Geological Museum.

CHELSEA. Marked in gold, on a candlestick, painted with exotic birds, of early make. In the possession of Mr. H. E. Kidson, of Liverpool.

CHELSEA. This mark, of a triangle, which is frequently found upon English porcelain, especially upon the little milk jugs in form of a goat, with raised flowers and a bee perched upon one of them, has always been attributed to the Bow manufactory; but there is good ground for believing that the mark belongs to Chelsea, as will be seen presently.

A pair of fine turquoise-ground vases and covers, fluted at top, with leaves turning over as handles, bearing this mark, are in the possession of Lady Dorothy Nevill; and a pair of vases from the same mould, green ground painted with flowers, bearing the mark of the gold anchor, are in the Collection of Mrs. Haliburton.

CHELSEA. On a milk jug, of two goats, and in front a bee in relief, belonging to W. Russell, Esq., which came from

Dr. Wellesley's Collection. We give a cut of this interesting mark, being the earliest dated example of Chelsea porcelain known. Mr. A. W. Franks, in his *Notes on the Manufacture of Porcelain*,

at *Chelsea*, says, "As an additional confirmation that china of this kind (bearing the triangle) was made at Chelsea, I may mention that Walpole, in his *Description of Strawberry Hill*, speaks of 'two white salt cellars with crawfish in relief of Chelsea china,' a very uncommon design, which I have found only once, viz.—at the Earl of Ilchester's, at Melbury, where

are four such salt cellars, all marked with a triangle." Similar sets, modelled by hand and not stamped in a mould, are in the Collections of Mr. Reynolds and of Dr. Diamond, all marked with a blue triangle.

Mr. Jewitt, in his *Chelsea China (Art Journal, April, 1863)*, gives copies of two letters from Robert Boyer to Mr. Duesbury; he was one of the old Chelsea workmen, who remained there to superintend the removal of the kilns, moulds, &c., to Derby. In the first he says:—

"Lawrance Street, Chelsea, Feb. 18, 1784.

"Sir—I wright to inform you how we are pretty forward in the pulling down of the buildings at Chelsea. I think a little better than a fortnight they will be all down to the ground and cleared of the primeeses, which I shall be glad to my hart, for I am tired of it.

"Mr. Lygo\* says yow would wish to have the ion kiln cum to Derby. Its hardley worth sending, for the corners are a good deal burnt at the bottom, and the sides are opend or drawd so much as 4 or 5 inches on each side. I wish yow will lett me no if yow will have the mold of the large figur of Britannia sent to the warehous or broake."

This was one of the largest and finest figures produced at the Chelsea works, and they are now of great rarity. Mr. John J. Bagshawe, of Sheffield, has one of these Chelsea figures; it represents Britannia seated on a lion, with trophies, &c.; she holds in her left hand a medallion of George II, and underneath the base is a triangle incised in the clay. Another corroboration of its use as a Chelsea mark, *not Bow*, as generally supposed.

Lysons, writing in 1795, informs us that "some years ago, a manufacture of porcelain, which acquired great celebrity, was established at an old mansion by the water-side. Upon the same premises is now a manufacture of stained paper, stamped after a peculiar manner, the invention of Messrs. Eckhardt, who in 1786 first established it in partnership with Mr. Woodman. It is now the property of Messrs. Bowers and Co., who employ about a hundred hands.

\* Mr. Lygo was London agent and salesman to Mr. Duesbury.

CHELSEA. Lysons says, the manufacture of blue melting pots and crucibles for melting gold and silver, &c., was established by Ruhl, about the year 1774, and afterwards carried on by his son-in law, C. F. Hempel. Faulkner tells us that in 1793 the crucible manufactory was in Upper Cheyne Row, and worked by Messrs. Hempel and Ruelle, and was said to produce the best articles of the kind in England. After the death of Mr. Hempel, the lease being expired, his widow took some premises in the King's Road, adjoining the old burying ground, and there carried on the manufacture of crucibles and also table services, under the patronage of Queen Caroline, but it did not eventually succeed. In Oct. 1790, Johanna Hempel took out a patent for making artificial filtering stones for purifying foul water. Lysons, in his *Environs*, 1795, vol. ii., p. 149, says, "Near the King's Road is Triquet's manufacture of artificial stone, and that of fire-proof earthen stoves, kitchen ware, &c., carried on by Johanna Hempel, widow." In 1797 Johanna Hempel became a bankrupt, and all the stock in trade, mills, and other effects, including table services, vases, stoves, crucibles, &c., and a carved sign of the Queen's arms, were sold by auction by Mr. Harwood, by order of the assignees.

Lysons (Suppt. 1811) says that in 1811 the manufactory was in the hands of Messrs. Ludwig and Warner.





## Wales.

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### SWANSEA.



MANUFACTURE of earthenware was established, in the Strand, at Swansea, about 1750, but probably on a small scale. Between 1780 and 1790 the works were taken by Mr. George Haynes, who styled it the *Cambrian Pottery*. Donovan (*Excursions in South Wales and Monmouthshire*), who visited the works about the year 1800, describes at some length the Cambrian Pottery. It was conducted, he says, by Messrs. Haynes and Co.; the plan upon which the works were carried on, was similar to that of Wedgwood, comprising an extensive suite of rooms, furnaces and baking kilns, in which the various kinds of earthenware and porcelain were manufactured from the raw materials, the whole being moulded, formed, glazed, baked, printed, painted, and otherwise completely finished in the several apartments within the circuit of the works. The nature of the materials of which the different sorts of ware are formed, is kept as secret as possible; the art of manufacturing the superior kinds of porcelain in particular, depends upon a correct and perfect knowledge of the properties of the various sorts of clay employed, and the other ingredients mixed with them. After describing the properties and component parts of porcelain, he says the steatite or soap stone of Cornwall was discovered at *Gew Grec* or *Corez Cove*, in the parish of Mullion, between that place and the Lizard; its valuable properties were not known till after the middle of the XVIIIth Century, and quotes a passage

from the work of Da Costa's *History of Fossils*, published in 1757, which he thinks gave the first hint for the employment of the soap rock of Cornwall.\*

"It is evident," says Da Costa, "that no species of clay whatever can be finer or fitter for the making of porcelain than these hardened talcy soap clays, wherein nature has blended the necessary fossils, talc and clay, ready for our use. I am therefore convinced that those steatites pounded, then moistened and worked up like a paste, with some proportion (if thought necessary) of fine soft clay, with due management would make an elegant porcelain. I recommend the experiment for trials to the manufactories lately established in this Kingdom."

Donovan minutely describes the methods of mixing and working the clays at Swansea, and forming the vessels of ordinary pottery. He says :

"We now come to the last process in which the porcelain of the most superior kinds are decorated with emblematical designs, landscapes, fruit, flowers, heraldic figures, or any other species of ornamental devices. The whole of this is executed by the pencil of the painter, the various objects are slightly sketched in black lead upon the ware after it is glazed, and is only submitted to a certain degree of heat in the kiln when nearly finished, to fix the metallic colours in their proper tints."

The preparation of the colours is next spoken of, and the gilding ; he tells us that gold also enters into the composition of their purples.

"A solution of tin is prepared with nitro-muriatic acid, and being saturated with a small proportion of gold held also in solution, deposits a crimson precipitate, which after a few days becomes a fine purple ; copper calcined by acids, and precipitated by an alkali, forms a beautiful green ; an oxide of iron produces brown or black ; and various earths that are slightly ferruginous afford browns and yellows of various hues"; cobalt, the rich blue, manganese, &c. "Biscuit porcelain, or that without any glaze or painting, is also executed here in great perfection."

He then gives an interesting account of the process of printing the surface of the ware, and he concludes thus :

"We are to consider the manufacture of the superior kinds of porcelain in our country as an improvement in our national arts. The elegance of this

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\* Mr. Richard Chaffers, of Liverpool, leased a mine of soap rock for the manufacture of porcelain, at Mullion, in Cornwall, in 1755, which is previous to the date of Da Costa's book.

ware is not to be denied ; in one respect at least it has an advantage over the porcelain of India, its embellishments are certainly more chaste, more tasteful and appropriate.

“Capricious fashion may for a time assign a preference to the manufacture of our Continental neighbours, but it will admit of doubt whether some of the better kinds of our home-made porcelain, under the management of such ingenious individuals as the conductors of those works, may not bid fair one day to vie with the boasted produce of the Seive pottery.

“We have no other rival on the continent of Europe to dispute the palm with us.”

It would appear that porcelain was made at Swansea towards the end of the last century by Messrs. Haines & Co., but it was probably like that of Derby or Worcester, and very different from the porcelain subsequently produced by Mr. Dillwyn in 1814, under the superintendence of Billingsley. In 1802 Mr. Haines retired, leaving Mr. L. W. Dillwyn sole proprietor ; there appears, however, to have been some difficulty connected with the dissolution of partnership, for in a letter from Mr. Dillwyn, in our possession, he says, “*The Courier* contains a tolerably correct account of the late trial at Cardiff ; the infamous conduct of my opponents during the trial is there mentioned, and I rather think it was inserted by the short-hand writer whom they employed ; we had about 107 witnesses and *I saddled Haines with above £1200 costs,*” &c.

About 1810 an improved kind of earthenware was introduced, called *opaque porcelain*, and with the assistance of Mr. W. W. Young, the draughtsman employed in delineating natural history, birds, butterflies, insects and flowers, the ware became remarkable for its beautiful and truthful paintings. Mr. Dillwyn retired from the concern in 1813, leaving it to his son, Mr. L. L. Dillwyn.

It was in the year 1814 that the manufacture of porcelain was revived at Swansea. At that time Billingsley, or Beely (a contraction of his real name and by which he was probably best known), had commenced making his beautiful porcelain, which was much admired, at Nantgarw ; it naturally attracted Mr. Dillwyn’s attention, and conceiving that the kilns used by Billingsley and Walker might be considerably improved, made

arrangements with them to carry out their process at Swansea ; with this view two new kilns were erected at the Cambrian pottery, and the manufacture conducted by them for some considerable time. This was the origin of the Swansea porcelain, which obtained great repute, and it was continued for six or seven years, an excellent body having been obtained. Baxter, a clever painter of figure subjects, left Worcester and entered Mr. Dillwyn's service in 1816, and continued there for about three years, returning to Worcester in 1819.

About the year 1820 the manufactory was discontinued, and all the moulds and appliances purchased by Mr. John Rose, who removed them to Coalport about the same time as those of Nantgarw.

There is a very beautiful thin clay with a fine glaze of extreme lightness, which was manufactured at the Cambrian pottery, into tea services, jugs, &c., painted in vivid enamel colours, in landscapes, costume figures, flowers, and animals ; the subjects are painted in a rough and careless manner, although very effective. The forms of the pieces are good, and carefully modelled with neat pearly borders, double twisted handles, &c. Some few of these are marked "Cambrian Pottery," but the majority are unsigned, and like other doubtful pieces are, as a *dernier ressort*, attributed to Staffordshire. Dr. Diamond has a marked specimen which exemplifies the qualities above alluded to. It was made about 1780-1790.



Cambrian  
Pottery

Mark unknown, but probably Swansea (Cambrian Pottery), it is on a very thin light clay jug or coffee pot, painted with roses and pinks. In the possession of Mr. E. Bourchier Savile. *Circa* 1780.

This mark is on the very light thin ware spoken of above, painted with flowers, cottages, &c. In the possession of Dr. Diamond.

**SWANSEA.** This mark is found on a large oviform vase of Cambrian pottery, about 1790, finely glazed and well painted, with a large medallion of a passion flower, roses, &c., and a butterfly; the body of the vase is *gros bleu*, with large and small gilt globules over it. In Mr. S. C. Hall's Collection. The name "Young, pinxit," occurs on a pair of semi-circular jardinières of "Cambrian pottery," beautifully painted with birds, butterflies, caterpillars, vine leaves and grapes, on dark brown ground; in the Collection of Mr. A. W. Franks. Young also decorated the "opaque china," and was occasionally engaged at Nantgarw; it has been stated that he left the Cambrian works and joined Billingsley and Walker at Nantgarw.

HAYNES, DILLWYN, & Co.  
CAMBRIAN POTTERY,  
SWANSEA.

OPAQUE CHINA.

**SWANSEA.**

Swansea.

**SWANSEA**  
**DILLWYN & CO.**

**SWANSEA.** Previous to 1802, the firm was styled as here shown, but we do not know when Mr. Louis Weston Dillwyn joined it. A trade card of this period in our possession, has a view of the works engraved in the centre, as they appeared about 1800.

**SWANSEA.** This ware was introduced about 1810, and was remarkable for the beautiful delineation of birds, butterflies, and shells, with which it was decorated.

The word SWANSEA is frequently found impressed on the ware, or stencilled in red. The porcelain of this time (1815) is distinguished by its fine quality, and the pattern is usually pink roses with designs and borders in gold.

These two marks are separately impressed on two porcelain plates of the same service, painted with bouquets and groups of flowers in the centre. In the possession of Mr. A. W. Franks.



SWANSEA



SWANSEA. The mark of a trident was adopted on some supposed improvement in the ware. The word SWANSEA and a trident are impressed on three feet of a sugar basin, of white porcelain, in the possession of Mr. G. Cavallo.

These marks, impressed without colour, are on a porcelain basin and dish, painted with detached pink roses and green leaves on gold moss.

WALES? This appears to be a mark of the principality, but whether the firm of C. Heathcote & Co. was actually established here or in Staffordshire we have no information.

The feathers and Cambria may refer to the pattern or to the clay, as the words "Cambrian Argil" were used by Mason of Lane Delph (see p. 534). A specimen, with the name only is in the Liverpool Museum.

NANTGARW (Glamorganshire). This porcelain manufactory was established in 1813, by Billingsley, a celebrated flower painter of Derby; he served his time to Mr. Duesbury for five years, from 1774 to 1779, and probably left there about 1785. In some of the early Derby pattern books, mentioned by Mr. Binns, now at Worcester, is frequently written "to be painted with Billingsley's flowers," so that he was a desirable workman at that time. He was not only a first-class painter, but he thoroughly understood the manufacture of porcelain in all its branches. In 1795 he established a porcelain manufactory at Pinxton, in partnership with a Mr. John Coke, here he remained about five years, dissolving partnership in 1800, but the works were continued until 1812. In 1800 we find him superintending a small decorating establishment at

Mansfield, where he remained for four years. In 1804 he was at Torksey, in Lincolnshire, engaged in a manufactory there. Mr. Marryat says he married a daughter of Mr. Landers, the banker, and for some time carried on the business of a painter on glass at Bristol; if so, it must have been between this and 1811, for in that year he was engaged by Messrs. Flight and Barr, of Worcester, in the mixing room, until 1813, when he left, probably in consequence of Mr. Barr's death. His son-in-law Walker, was also at the Worcester works, and made some great improvements; he introduced that most important invention, the *Reverberating enamel kiln*, already in use at London and Derby; the method of building this kiln was kept secret, Walker always working at night to complete it.

In 1813, Billingsley and Walker left Worcester to establish a porcelain manufactory at Nantgarw. Here they produced some very fine porcelain, of the same peculiar character as that of Pinxton, with a sort of vitreous appearance and a granulated fracture like lump sugar, which being very soft paste would not in all cases stand the heat of the kiln; some of the early pieces are consequently frequently found cracked on the glaze, or slightly warped and bent.

The Nantgarw porcelain was of remarkably fine body and texture, but its production was expensive; specimens are scarce and command high prices. There was a great demand for it in London; it is said that Mr. Mortlock contracted to take the whole of his china in its white state to decorate it in London.\* Mr. Rose having previously supplied the same gentleman, became annoyed, and purchased both the Nantgarw works and Billingsley's services at the same time.

It was about the year 1820 that the porcelain manufacture at Nantgarw was discontinued, Billingsley and Walker having disposed of their interest in the concern to Mr. J. Rose, the

\* Mr. Bemrose, Jun., of Derby, writes that Webster, a Derby painter, painted quantities of Nantgarw china in London, for Mortlock, of Oxford Street, who purchased all that Billingsley made at this time in the white glazed state; it was fired after being painted by Robins and Randall, enamellers, of Spa Fields. Both Robins and Randall worked at one time at Derby, and also at Pinxton. The former was a Pinxton man, the latter was from the Caughley works.

moulds and everything connected with the works were removed to Coalport, and they superintended them until Billingsley's death, which happened in 1828, when Walker went to America and established a pottery there.

The mark is sometimes painted, but more frequently impressed. Sometimes the letters C.W. are found stamped under, which may perhaps mean china works.

NANTGARW. This mark, in red, is on a porcelain jug of this manufactory. It has a fine glaze, and is of a glassy

appearance, crazed and shaky from the heat of the kiln; ornamented with raised and painted flowers; in Mr. E. Greaves' Collection. Dr. Diamond has part of a tea service painted in landscapes with this mark.

↑  
No 6





## Ireland.



### DUBLIN.

**W**E have no history of the manufactories of pottery in Ireland, although there must necessarily have been many in existence from the earliest times, but they have fallen into oblivion, and even during the XVIIIth Century we have been unable to find scarcely any record of them. It is to be hoped some antiquary of Erin will turn his attention to the subject, and endeavour to identify the specimens, of which there must be many extant.

The following letters from Mr. Henry Delamain, of the India Warehouse, Abbey Street, Dublin, to Mr. William Stringfellow, at the Delft Manufactory, in the Strand, Dublin, are of sufficient interest, we think, to give them entire. They are dated Dec. 1753, and Jan. 1754, and relate to the use of coals in heating potters' kilns instead of wood or turf, which Delamain states he had successfully adopted to his own manufactory. His aim appears to have been to obtain a reward from Parliament for his discovery, but it seems doubtful whether he was successful. Stringfellow, we may infer, was actually in his service, at least under great obligations to him. Coal was used at Lille in 1784, and at Arras in 1785, but we do not think it was used, even in England, where coals are more plentiful, before the date of Delamain's letters. The first letter is from Delamain to Stringfellow, dated 19th Dec., 1753:—

"Dear Sir—I was obliged to go for England at an hour's warning, therefore had not time to bid you farewell, or settle any of my affairs. In my way

A A A

to London I called at Liverpoole, where I was advised to petition the Parliament of England for a reward, for having burnt and glazed delft ware with *coals*, and at the same time to get the magistrates and Corporation of Liverpoole to back my petition and to get the potters here to joyne them, all which I have effected, but some of the potters doubt the success of our large kiln, which I have assured them has answered as well as the small one did, and that it was twice burnt before I left Dublin, as they are in correspondence with you, they say you gave them no such information, therefore they will write to you by this post, to know whether it was twice burnt before I left Dublin and how it succeeds; therefore I beg you will answer them by return of the post, that it was burnt before I left Dublin, with perfect ware, which turn'd out as well as ever it was done with *turf* and *wood*, and that you have burnt it since I left Ireland, and that it answers to all our wishes, and that not a bitt of ware was smoaked, but all white and better glazed than ever you saw it done with *wood* or *turf*.

“ Suppose it has happened quite the reverse, do you write what I desire you for your own advantage as well as my credit, for I have set them all on fire to burn their ware with *coals*, and have come into this agreement with them, that you are to come over to build their kilns, for which they all promise to pay you handsomely; some offered me money, but I told them if they gave me £500. I would not touch a penny of it, but that it should be all for you; all that I desired of them was to back my petition to Parliament with the Mayor and Corporation, which they have promised to do, provided the great kiln turns out well, which they doubt, therefore by all means answer to them by return of the post all you can say in its favour, and more if necessary, for I know we shall make it do, as well as the little one. It's the opinion of most people here the Parliament of England wont do anything for me, it being unusual, and this branch of trade thought nothing of by them; let that be as it will, I have push'd on your affaires here much better than ever you could do it yourself, and hope you will receive a large sum from them.

“ I shall make what haste I can to Dublin, and be assured I will settle all your affaires to your satisfaction, and beg you will push on my business in the interim. They don't want you here these two months, before which time I hope to be in Dublin. Don't let any one know in Liverpoole I wrote to you on this subject. I beg to hear from you, directed to me, to George Fitzgerald, Esq., London. Let me know how everything goes on since I parted. My respects to Mr. Hornby, Mr. Shee, &c. Pray let me hear from you by return of the post, and let me know what's wanting for the manufactory, and whether the front of the house is finish'd.

“ I am, &c.

HENRY DELAMAIN.

“ To Mr. Wm. Stringfellow, the Delft Manufactory,  
in the Strand, Dublin.”

The next letter to which I shall refer is written by Mr. Delamain to his wife, dated 18th Dec., 1753, giving her directions to see Stringfellow immediately, and “beg him to write to Liverpoole this night and say, right or wrong, that the large kiln was burnt twice before I left Ireland and once since, and that it succeeds so well that not a bit of ware was smoaked, and that it glazes the ware better than turf and wood, and makes it harder and less subject to peel, and that about 2 tons or  $2\frac{1}{2}$  tons of coals will burn it.” He concludes, “I shall go to London this day, and shall call in my way at Wor’ster to see the fine new manufactory,” &c. This letter is addressed to Mrs. Mary Delamain, at the India Warehouse, Abbey Street, Dublin.

The next letter is dated the 9th Jan. 1753, o.s., which corresponds with Jan. 1754:—

“Sir—I am glad you’re safe arrived in England, and am surpriz’d you did not receive my 2nd letter before you parted. The gentlemen of Liverpoole will assure you, if they do me justice, that I beg’d nothing from them but to gratifye you for the trouble you may be at to build kilns and to sign a petition for me to Parliament, which can by no means prejudice you or them. I am informed this post they refuse to sign the petition, which I think ungratefull, for this secret would never have been found out only for me, who, contrary to your opinion and all others, I persued the scheme to burn with coal, which several of the workmen of my manufaturie made oath of, before I left Ireland, and which is confirmed by the votes of the House of Commons of Ireland. As it has been always my intention to serve you and settle you master of the manufaturie, and that I have freed you from all your troubles, it will be the highest ingratitude of you to do anything to my disadvantage, therefore beg you will not enter in any agreement with the manufacturers at Liverpoole till my affair is decided in the House of Commons of England, which will be done in a few days, for if you do it without my approbation, the consequence may be your ruin, and perhaps won’t hurt me, and there’s no money they can give you, can recompense the loss it may be to me, and I am both able and willing to pay you any sum they will give you, and even more. I now make it my request to you, that you will not inform them any part of the secret, and declare to them you never will, unless they sign my petition; and if the Parliament grants me a sum for this, whatever they have agreed to give you I will immediately pay you down in cash that sum, which I promise by these presents, and also you will be recompensed by one man in London more to build him a kiln than all the people of Liverpoole together will give you.

I have great friends here, and a strong interest is making for me, therefore entreat you will not do anything to hurt me, as soon as my affair is decided in Liverpoole you must come up to London, where we will settle all our affairs, and as soon as the kilns are built and properly burnt, we must go to France together, on some extraordinary affairs to both our advantage; in the interim I will continue y'r guinea a week to y'r wife 'till our return to Dublin. Inclosed I send you a draught for five pounds, and beg you will get my petition signed with an absolute promise that as soon as my affair is settled in Parliament, that you will build their kilns, and do them all the service in your power, but 'till then you cant do anything. As soon as the Pet'n is signed, which must be done immediately, come up to me to London the next day, as fast as you can, you will perhaps get a horse at Liverpoole for London, if not, hire one to Warrington, and come up in the Stage Coach to London; you must leave Liverpoole on Sunday next to go to Warrington in the Monday's Stage, or you will be too late; if you can hire a good horse, you will be in London sooner than in the Stage; if you can't, don't miss the Monday's Warrington Stage Coach, for I want you much here on several accounts, and as soon as my affair in Parliament is over, we can set people to work both here and at Liverpoole not to lose time, for we must go to Paris as soon as possible. Write to me Saturday's post what is done, and don't let any one in Liverpoole know y're coming to London. As soon as you arrive get a Porter or a Coach to shew you the way to Mr. Chiltons, a periwig maker, in Porter Street, near Newport Ally, just by St. Martin's Lane or Newport Market; if I am not at home there's a Tavern next door to me where you may sup, and I have had a bed for you this fortnight past at my own lodgings; don't let your wife know anything of your going to Paris for fear she should inform mine, which I don't chuse should know it; be assured while we are absent she shan't want for any thing. By all means get the petition signed, and send it me by Saturday's post. Apply to Mr. John Hardman, who is my friend, about it.

"I do assure you the manufacturers of Liverpoole, as I am well informed, have no other intention to serve you, but to get the secret out of you, and then to take you as a journeyman painter, therefore take care what you do, or this affair may be your perdition, but agreeing to what I would have you do, you can't fail of making your advantage of it, let things turn as they will. Since I wrote the above, I have consulted with one of the Members of Parliament of Liverpoole, who thinks it better you should not leave Liverpoole in so great a hurry after the petition is signed, for they are jealous people, and may raise numbers of false conjectures to my prejudice, therefore, don't come up to London 'till you hear further from me, unless you think your leaving the town will not hurt me, for I want you much, and wish you was here this moment, but would not chuse either of us should do any thing to disoblige the manufacturers at Liverpoole, therefore, let us act with prudence, which will turn to both our advantage. I have wrote this post that your wife may receive a guinea every Saturday night till we return, and that all care may be taken of

her and the children if wanted. As soon as you receive this, go with the inclosed bill to Mr. Sandford, Mr. Gibson will shew you where he lives, and he will pay you five pounds English on sight. I will in a few days send you down a letter of credit, in case you want more money, that you may take it up without writing to me or drawing for it.

“Pray observe what I have wrote, and don’t do anything with the people of Liverpoole without my consent; I shall write to you constantly how my affairs go on in Parliament; push the manufacturers to sign my petition without delay, write to me every post what occurs; I believe I shall receive my money in Holland, as soon as we get over.”

“I am, dear Sir, your assured friend, &c.,

“HENRY DELAMAIN.

“To Mr. Stringfellow.”

It seems from the following letter, that his kindness to Stringfellow, in settling his affairs, was but ill repaid, for he handed the preceding letters, written by Delamain, to the Committee appointed by Parliament to investigate his claim for the reward, which circumstance doubtless proved fatal to his cause, so far, at least, as the Parliamentary grant was concerned.

“Liverpool, February 12, 1754.

“My Lord,—I have only to enclose your lordship the two letters of Delamain’s own writing, and I have had Mr. Stringfellow with me, and said a good deal to him about keeping them from the Committee; he says the reason was that Delamain made him promise not to produce them, if possible to avoid it, or he would not sign his release, and when Delamain sent that order down here he knew Stringfellow had them; I shall also enclose you another of his letters to him.

“I hope this may prevent Stringfellow’s coming up again, and that the original letters may do, no doubt Delamain will own them his own. Stringfellow says he would not have come but he waited on your Lordship first, and you advised him not to come without release, which he obtained from Delamain, and he gave him Two Guineas to bear his charges, and he had no money to support himself longer than that. I fancy you had as good close the Committee, and excuse his appearing; however, I show’d him Sir Ch. Mordaunt’s order for his appearance there.

“I am my Lord,

“Your Lordship’s m’t obd’t Serv’t,

“JOHN HARDMAN.

“To Lord Strange, M.P.,  
London.”

In Sleater’s *Public Gazeteer*, March 11, 1760, the following notice may be found: “Tuesday last died Mrs. Mary Delamain,

widow of the late Captain Henry Delamain, who was the first that brought the earthenware manufacture to perfection in this kingdom; and since his decease, his said widow (endowed with all the virtues of a good Christian, tender parent, and sincere friend), continued it with such advantage to the purchasers as to prevent the further importation of foreign wares, &c."



*Dublin*

DUBLIN. The mark in the margin is on an earthenware bowl, like Leeds pottery, painted in blue with a landscape on the inside and deep border of pierced intersecting annulets. In the possession of Mr. Stopford, of Drayton House, Northamptonshire, who has also a plate with the same mark.

DUBLIN. Mr. Donovan, of Poolbeg Street, on the Quay, does not appear to have been a manufacturer, but agent for several Staffordshire houses ; among others he was agent for Mason, of Stoke, whose iron-stone china he stamped with his own name. About 1790 he had a glass manufactory at Rings-end, near Dublin, and he employed a painter to decorate pottery, and placed all sorts of fancy and imitation marks on china

*Donovan,  
Dublin.*

and earthenware. The mark in the margin is on a porcelain plate, with deep rose-coloured border, edged with gold, painted in the centre with a landscape ;

in the possession of Mr. C. Villiers Bayly, who has kindly supplied this information. His name occurs on china, bearing the mark of two italic S's interlaced, with the letter M between, an early mark of Minton of Stoke.

The name (in Roman capitals as in the margin) is on a *black Egyptian* ware tea service, with fables of animals in relief,

DONOVAN.

the Fox and the grapes, &c., made about 1800. The tea pot has on the cover a seated female figure, which forms the

handle. In imitation of Wedgwood ; the name impressed. In the possession of the Author.

BELFAST. The following account of the Belfast Potteries has been kindly furnished by Mr. W. Pilkington, F.S.A. :—

“A William Sacheverell, that had been Governor of the Isle of Man, made a voyage to Iona at that time. An account of it, entitled ‘*A voyage to I-Columb-Kill, in the year 1688,*’ was published at London in 1702. Mr. Sacheverell visited Belfast on his way to I-Columb-Kill, and he tells us that ‘The new pottery is a pretty curiosity set up by Mr. Smith, the present sovereign, and his predecessor, Capt. Leather, a man of great ingenuity.’

“This Belfast Pottery is also mentioned by Doctor, afterwards Sir Thomas Molyneux, Bart., in a manuscript description of a journey he made from Dublin to the Giant’s Causeway, in 1708. This manuscript is in Trinity College, Dublin ; but, by the kind permission of Dr. Todd, I am now preparing it, with some others of a similar kind, for the press. Speaking of Belfast, Molyneux says : ‘Here we saw a very good manufacture of earthenware, which comes nearest to delft of any made in Ireland, and really is not much short of it. It is very clear and pretty, and universally used in the North ; and I think not so much owing to any peculiar happiness in the clay, but rather to the manner of beating and mixing it up.’

“The next pottery that I have any notice of was one set up by the late Victor Coates, and Laganville, long before he established the well-known foundry at the same place. I have seen a coarse kind of delft, said to have been made at those works, though I have been traditionally assured that there was only red pot ware made thereat. Mr. Coates’ son is still alive, and may give us some information on that subject, which is not an uninteresting one. On Williamson’s map of Belfast, surveyed in 1791, and republished a few years ago by the Messrs. Ward, of Donegall Place, we may find ‘Coates’ Pottery’ marked down on the site of the present foundry, and, next to it, we may see the words ‘China Manufactory.’ The partners in this Belfast China Manufactory were—Thomas Gregg, Samuel Stephenson, and John Ashmore. That they carried on the manufacture of china there for some years is certain ; for, on Jan. 29, 1793, the Earl of Hillsborough presented a petition from them to the Irish House of Commons. The original petition may be seen in the journals of the House. In it, the petitioners state that, recognizing the great advantages arising from a manufacture of Queen’s ware, and other fine kinds of ware, such as are made in Staffordshire, they united themselves into a company for producing such wares in Ireland, and by their exertions had carried this manufacture to a greater perfection in the County of Down, near Belfast, than was ever known in this kingdom ; that they had been at great expense in erecting buildings, and important machinery, and in bringing workmen from foreign places ; that the difference in the prices of coal between Belfast and Staffordshire had greatly exceeded their expectations ; and they

now prayed for pecuniary aid. A committee, consisting of the Earl of Hillsborough, Mr. Johnson, and others, was immediately appointed by the House to report on the petition ; and on the 2nd of February they reported that the petitioners had fully proved their allegations. The report was then ordered to be laid on the table ; but it does not appear that anything was done further on the matter.

“ Thus we see that the price of coals in Ireland was the principal obstacle to the success of the Belfast China Manufactory, as it has been to our Irish glass manufacturers ; and even at Plymouth, Cookworthy, the first maker of hard paste porcelain in England, was obliged to give up his works there for the very same reason—the price of coals absorbed the profits of the manufacture.

A lady in Belfast has several specimens of this manufacture : one, a teapot of Queen’s ware, is decorated with the figures of two armed volunteers, dressed in the imposing uniform of the First Belfast Company ; one volunteer is in the position of ‘ shoulder arms,’ the other at ‘ charge bayonets ’ ; underneath them are the words, ‘ For my Country.’ On another teapot, of similar manufacture, are the words, ‘ Martha M’Clelland,’ it being formerly a usual mode at the potteries of thus burning in, as it was technically called, the names of persons to whom articles of ceramic ware were presented. These two tea pots have a history—a regular pedigree it may be termed—and they are, undoubtedly, of Belfast manufacture. A third teapot, in the possession of the same lady, is of pure porcelain, painted in blue *en camaieu*.”

BELLEEK. Lough Erne, County Fermanagh. About fifteen years since, some clays, suitable for making both fine pottery or stone ware, as well as porcelain, were discovered on the estate of John Caldwell Bloomfield, Esq. of which Belleek forms a portion. Mr. R. W. Armstrong, of London, after a series of experiments, in a few years succeeded in bringing the materials into working order ; and in conjunction with Mr. D. McBirney, a merchant of Dublin, embarked, in the year 1857, in the manufacture of ceramic wares—known as the firm of D. McBirney and Co., under the immediate superintendence of Mr. Armstrong. The principal manufactures were of a useful character, such as dinner, breakfast, and toilet services ; it is only within the last few years that the more artistic productions in porcelain have been developed. We were first made acquainted with these at the Dublin Exhibition in 1865, since which time great advances have been made, both in the modelling and finishing of the decorative pieces.

The leading characteristics of design are marine subjects such as dolphins, sea-horses, tritons, nereids, aquatic plants, shells, The Sea Urchin, coral and rockwork; these are produced in Parian or biscuit, and a creamy porcelain like ivory; also covered with a glittering iridescent glaze like mother-of-pearl, similar to that of Brianchon of Paris, who took out a patent in this country in 1857, and the term of which has now expired. The mark is printed or stencilled upon the ware in red, brown, or green, and represents one of the Irish round towers, the harp and a greyhound, as well as the three-leaved shamrock. For a more detailed account of these works, the reader is referred to the *Art Journal* for May, 1869.

YOUGHAL, near Cork. A manufactory of brown ware was established here many years ago, and is still carried on.





## Scotland.

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**D**ORTO-BELLO, near Edinburgh. This name is found on earthenware dinner and dessert services, usually with yellow designs, leaves, &c., on a chocolate ground; of the end of the XVIIIth Century. There are some specimens in the Collection of SCOTT Lord Mansfield, and in that of the BROTHERS. Rev. Robert Pulleine, of Kirkby Wiske, Yorkshire.

In the *London Chronicle* of 1755 we read: "Yesterday, four persons, well skilled in the making British china, were engaged for Scotland, where a new porcelain manufacture is going to be established in the manner of that now carried on at Chelsea, Stratford, and Bow."

Whether this porcelain manufactory was successfully established, and in what part of Scotland it was situated, we have no information.





## America.

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THE scheme of establishing potteries in North America appears to have caused considerable anxiety to Wedgwood, although, as proved by subsequent experience, his fears were entirely groundless. He writes to his patron, Sir W. Meredith, about the year 1765, as follows : " Permit me, Sir, to mention a circumstance of a more public nature, which greatly alarms us in this neighbourhood. The bulk of our particular manufactories are, you know, exported to foreign markets, for our home consumption is very trifling in comparison to what is sent abroad ; and the principal of these markets are the Continent and Islands of North America. To the Continent we send an amazing quantity of white stone ware and some of the finer kinds, but for the Islands we cannot make anything too rich and costly. This trade to our Colonies we are apprehensive of losing in a few years, as they have set on foot some pot-works there already, and have at this time an agent amongst us hiring a number of our hands for establishing new pot-works in South Carolina, having got one of our insolvent master potters there to conduct them. They have every material there, equal if not superior to our own, for carrying on that manufacture ; and as the necessaries of life, and consequently the price of labour amongst us are daily advancing, it is highly probable that more will follow them, and join their brother artists and manufacturers of every class, who are from all quarters taking a rapid flight indeed the same way ! Whether this can be remedied is out of our

sphere to know, but we cannot help apprehending such consequences from these emigrations as make us very uneasy for our trade and our posterity.”—*Meteyard's Life of Wedgwood*, vol. i, p. 367.

In a newspaper of June 20, 1766, we read: “On Friday last the Society for the Encouragement of Arts, Manufactures, and Commerce gave a gold medal, engraved by Mr. Pingo, the following inscription being engraved thereon:—*To Mr. Samuel Bowen, 1766, for his useful observations in China and industrious application of them in Georgia.*”

In Jan. 1771, a paragraph states: “The Philadelphians have established a china manufactory. In time they will serve North America, and prevent the exportation of our English china ware.” And in the *Edinburgh Weekly Magazine* of Jan., 1771: “By a letter from Philadelphia we are informed that a large china manufactory is established there, and that better china cups and saucers are made there than at Bow or Stratford.

A.D. 1800, Jan. 20. Isaac Sandford, of Hartford, Connecticut, North America, took out a patent for “a new method of manufacturing and making bricks, tiles and pottery ware in general, and of discharging the moulds used therein.”





## ENGLISH ENAMEL.

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### BATTERSEA.

**T**HE manufacture of Enamel was established at York House, Battersea, about 1750, by Stephen Theodore Janssen, Esq. He was the son of Sir Theodore Janssen, an eminent merchant of London, who left France several years before the persecution of the Protestants, and improved a fortune of £20,000. given him by his father to upwards of £300,000., but in the year 1720 he lost above £50,000. by the bursting of the South Sea bubble, and being a director of the Company was compelled to pay, by an *ex post facto* law, above £220,000., near one-half real estate, for the relief of the proprietors. It was therefore by this Act that in 1721 the particulars and inventory of all the personal estate of Sir Theodore Janssen was published. He appears, however, to have retained his estate at Battersea, called York Place, as Sir Theodore Janssen's estate is notified in a large plan of London and Westminister by Rocque, made between 1741 and 1756, being next but one to the Duchess of Marlborough's. It was here that the manufacture of enamels was afterwards carried on by his son. Sir Theodore Janssen died at the advanced age of 90, at Wimbledon, in 1748, leaving five sons and three daughters. In the *Gentleman's Magazine* for that year are some verses to his memory. The eldest son, Abraham, succeeded him in the title, and died in 1765; he was succeeded by his brother Henry, who expired at Paris in 1767. The third son, Stephen Theodore Janssen, was a stationer in St. Paul's Church-yard; he became Alderman and was elected

Sheriff in 1749, the year after his father's death. In 1750 he married the daughter of Col. Soulegre, of Antigua, who in the following year gave birth to a son. In 1754 he was Lord Mayor of London. In 1756 he became bankrupt, and all his effects were sold by auction. In 1765 he was elected Chamberlain of London, and on the decease of his brother Sir Henry, in 1767, the title descended to him. In 1777 his death is thus recorded in the *Gentleman's Magazine*: "Died, Sir Stephen Theodore Janssen, late Chamberlain of London, a gentleman respected for his many public and private virtues."

The manufactory was established about the year 1750. The earliest notice we find is in a letter, dated Strawberry Hill, Sept. 18, 1755, from Horace Walpole to his friend Richard Bentley, in which he says: "I shall send you a trifling snuff box, only as a sample of the new manufacture at Battersea, which is done with copper plates." He here alludes to the transfer of impressions from copper plates to the surface of enamel. These impressions were usually in red or black ink, and consisted of landscapes and figures, vases, flowers, birds, &c., as well as portraits of celebrated characters of George II.'s reign. Horace Walpole had three: George II.; his son, Frederick Prince of Wales; and another not described, stated in his catalogue (1784, p. 16), as being made at Battersea: "It was a manufacture, stamped with a copper plate, supported by Alderman Janssen, but failed." Other patterns and devices beside transfer printing were adopted, and specimens of old Battersea enamel are frequently met with, but attributed to Germany. They may be easily recognized by the style and fashion of them, in all colours, especially a peculiar pink or rose-coloured enamel, painted with small flowers and gilt borders,—candlesticks of elegant form; round salt cellars, resting on three or four small claw feet; snuff boxes; patch boxes, with polished steel mirrors inside the covers; toothpick cases; bottle tickets, &c.

Smith, in his *Life of Nollekens*, speaking of Ravenet says: "He was employed to engrave copper plates for the manufactories then in high estimation in Chelsea, under the direction

of Sir Stephen Janssen, from which the articles were stamped, consisting of scrolls, foliage, shells, portrait subjects, and figures of every description; of some of these productions I have seen impressions on paper, and they as well as everything from the hand of Ravenet, do him much credit."

The same authority, speaking of John Hall, says : "When a lad he painted ornaments upon china for the manufactories at Chelsea, and Sir Stephen Janssen." Bryan (*Dictionary of Painters*, p. 309) says that " Hall was placed under the care of Ravenet, with whom was also Ryland at the same time. His first friends in London were Sir Stephen Theodore Janssen, and Jonas Hanway, Esq." He also remarks: " There is still extant an admirable pen-and-ink drawing done by him, in imitation of engraving, at the age of 17."

John Hall was born in 1740, and was apprenticed to Ravenet when fourteen years of age, say in 1754, Ravenet being the engraver for the Battersea works, not the Chelsea (in which respect Smith is wrong). If Hall continued with him nine years, viz. 1763, and then went to Battersea, it is evident the works were continued, as I have stated, for many years after Janssen's bankruptcy.

" James Gwinn, born in the county of Kildare, came to London about 1755. Some of his drawings were very neat and imposing, but not true; he got his livelihood by designs for the lids of snuff boxes, which he did for a manufactory at Battersea, under the direction of Sir Stephen Theodore Janssen. He died about 1766" (*A. Pasquin's Artists of Ireland*).

From Horace Walpole's account we find that it was a new manufactory in 1755; and in the *Public Advertiser* of March 4th, 1756, in the following advertisement :—

" To be sold by auction, by Robert Heath, by order of the Assignees, on Thursday, March 4th, and following days—The genuine household furniture, plate, &c., of Stephen Theodore Janssen, Esq., at his house in St. Paul's Church Yard, consisting of crimson Genoa silk damask, &c.; furniture—a carved Indian cabinet, with a variety of fine old Japan, Dresden, Nankin, and other china; books, &c.; a chariot, &c.; also a quantity of beautiful enamels, coloured and uncoloured, of the new manufactory carried on at York House, Battersea, and never yet exhibited to public view, consisting of snuff-boxes

of all sizes, of a great variety of patterns, of square and oval ; pictures of the Royal Family, History, and other pleasing subjects, very proper objects for the cabinets of the curious ; bottle tickets, with chains, for all sorts of liquors, and of different subjects ; watch cases ; toothpick cases ; coat and sleeve buttons ; crosses and other curiosities, mostly mounted in metal, double gilt."

And in June, 1756, the furniture and stock in trade, good-will, &c., was advertised, as follows, for sale, at York House, Battersea :—

" To be sold by auction, by order of the assignees, on Monday next, June 8th, 1756, and the following days, at York Place, at Battersea, in Surry—The household furniture and entire stock of Stephen Theodore Janssen, Esq., consisting of a great variety of beautiful enamell'd pictures, snuff-boxes, watch cases, bottle tickets, &c., great variety of blank enamels of various sizes, copper frames for mounting the unfinished enamels, with all the utensils, &c., belonging to the manufactory ; also a great number of copper plates, beautifully engraved by the best hands ; some hundred dozens of *stove plates and Dutch tiles*, painted and plain, with many other particulars specified in the catalogues, which will be ready to be deliver'd at the house on Friday and Saturday next, the days of viewing, by T. Humphreys, upholsterer, in St. Paul's Church Yard, and by Mr. Chesson, upholsterer, in Fenchurch Street. The place is most pleasantly situated, with a convenient creek for barges and boats coming up to the house, which has been fitted up at a very great expense, with every convenience for carrying on the said manufactory, which, if any person should think of continuing, they may be treated with by the assignees before the day of sale."

Whether the sale actually took place, or whether it was sold by private contract, we have no information, but we have every reason to believe it was continued for twenty years after, and did not finally cease until about 1775. Rouquet, a French enamel painter, who resided in England for some years, returned to Paris about 1755, when he published a pamphlet, in which he speaks of the progress of printing as applied to enamel work.

In reading this advertisement, we find specified among the stock "some hundred dozens of *stove plates and Dutch tiles, painted and plain.*" It is most improbable that these could have been made of enamelled copper ; nothing could be more unsuitable. Only one inference can therefore be drawn, viz., that the stove plates and Dutch tiles were made of Delft ware. Assuming this to be the case, the plain tiles were probably

obtained from Lambeth, and the subjects printed and burnt in at Battersea, which factory alone, at that time possessed the secret. We must bear in mind that the date of this advertisement is June, 1756, and the stock had been made perhaps some years before, also that the patent papers of the Liverpool inventor, Sadler, are dated July, 1756, while the earliest notice of Worcester transfer is Dec. 1757. This opens a new field of conjecture as to the origin of what have hitherto been recognized as Liverpool tiles. Another and still earlier claimant of the invention arises at Battersea.

Mr. Binns thinks Robert Hancock was connected with the Battersea enamellers. He has in his possession a Battersea piece marked with his initials "R. H. f.;" the subject is one (a tea party) which occurs likewise on porcelain. This may serve to show that it was in London, and in connection with the artists before named, that he learned his art; we cannot, therefore, wonder at the excellence displayed in the engravings transferred to Worcester porcelain. Studying under French artists, he was enabled to catch the spirit which rendered the works of Boucher and Watteau correctly.

Lady Charlotte Schreiber has a good collection of all the principal varieties of Battersea enamel, which may, with a little observation, be easily distinguished from the German and other enamels. The pieces with transfer prints are of very artistic character, and their painted enamels are very effective. Among the more important and interesting are the following transfer portraits: George II.; Prince Frederick, his son; George III. when young; the Duke of Cumberland; Sir Robert Walpole; Maria Gunning, Countess of Coventry; and Elizabeth Gunning, Duchess of Hamilton, afterwards Duchess of Argyll; Gibbon, &c. An oval Battersea box, with black transfer of the Fortune-tellers. In the foreground is a tablet with a small crescent, probably by Hancock, then at the Worcester Works. Another box, printed with an Almanack for the year 1759, bearing a copy of the Duty Stamp of one penny. It is signed thus:—"Made by Anth. Tregent in Denmark Street." Inside are

the words of a French song set to music. Also a table clock, the face of Battersea enamel, painted with scrolls and birds, and name of maker, "James Tregent, Leicester Square, London." There is also a collection of Battersea enamel at the S. Kensington Museum, selected from Mrs. Haliburton's sale in 1868.

Lady Charlotte Shreiber has favoured us with a sight of a book called *The Ladies' Amusement*, which contains engravings of subjects suitable for porcelain; many of these engravings are transferred on to the Battersea enamels, while others are copied in colours. By comparing specimens from her valuable collection, we are enabled to trace many of the designs to their source. Two snuff-boxes, with five paintings of conversations, are seen on one sheet of plates. Other subjects are derived from the same book. This circumstance will serve to convince the most sceptical that Battersea enamel is essentially of English growth, and painted with designs emanating from English artists, also that the English transfer of engravings upon enamel are by English engravers. And I think, from close observation, we may also come to the conclusion, that many of the identical engravings in this book have been transferred, not only on to the Battersea enamel but on to the Worcester china. We may refer our readers to plates 28 to 38, 56 and 58, of this work, wherein they may recognize many subjects reproduced on Battersea enamel as well as English china, and we may add, on to Liverpool tiles. The following is the title of the book to which we refer:—

"*The Ladies' Amusement; or, whole Art of Japanning made easy*, illustrated in upwards of fifteen hundred different designs, on two hundred copper plates, consisting of Flowers, Shells, Figures, Birds, Landscapes, Shipping, Beasts, Vases, Borders, &c., all adapted in the best manner for joining in Groupes or being placed in single Objects. Drawn by Pillement and other masters, and excellently engraved, &c.—N.B.—The above Work will be found extremely useful to the PORCELAINE and other manufactures depending upon design. London: Printed for Robert Sayer, Map and Printseller, at the Golden Buck, opposite Fetter Lane, Fleet Street." No date.

The designs are by the following artists:—Pillement, C. Fenn, A. B., Walker, and Roesel. The engravings are exe-

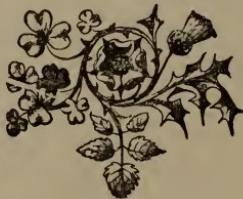
cuted by C. K. Hemerich, R. Hancock, Couse, J. June, P. Benazeck, Elliot, Roberts, and Stevens.

The art of enamelling on copper was continued in England long after the close of the Battersea Works. Lady Charlotte Schreiber informs us that she saw at a dealer's in Lower Brook Street, three remarkable pieces of enamel on copper; a pair of ormolu vases, with dome-shaped enamel tops, painted with rural subjects, beautifully executed, but in rather a debased style of art; one of these was signed W. H. Craft. 1787, the other dated 1788. Also an oval plaque, size 13 in. by 11½ in., the subject of which was Britannia seated, her arm resting on a shield and in her left hand a sceptre, pointing to a triumphal column bearing four medallions, laureated borders, inscribed respectively, "Earl Howe, June 1, 1794"; "Earl St. Vincent, Feb. 14, 1797"; "Viscount Duncan, Oct. 11, 1797"; "Baron Nelson, Aug. 1, 1798." On the other side of the column, a lion trampling on the tricolour flag, and in the background, a man-of-war, &c. It was signed W. H. Craft, *invit. et fecit.*" A small enamelled box is painted with a ship, and the words "Brave Nelson is no more." He died in 1805. Another specimen has a portrait of the Duke of Wellington.

## BILSTON.

BILSTON, Staffordshire. There was a considerable manufactory of enamel at this place in the latter half of the last century. The products were similar to those of Battersea, but the specimens we have seen are inferior in ornamentation, and we are not aware that they made transfers from engraved plates like the early Battersea. They however carried on a considerable trade in trinkets, snuff boxes, &c., of yellow, pink, green, blue, and other coloured enamels, or plain white, on copper, with medallions of landscapes and figures and fruit, coarsely painted, but effective. In the days when it was the fashion to wear patches, every lady and gentleman carried a small square or oval patch box; these boxes were generally

made of enamel, with occasionally polished steel mirrors inside the covers. A few years since a *trouvaille* of about 2000 of these enamel patch boxes were displayed *en plein jour* by a lady in whose house they had been stowed away in cases. The history of them is, that when the manufactory ceased, or rather failed, in consequence of the change of fashion or other causes, about eighty years since, they were taken in lieu of rent by this lady's grandfather. The manufacturer's name was George Brett, of Bilston. These were dispersed among the various dealers of London, and may at the present time be purchased for a few shillings each.





## APPENDIX.

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“ UN GUIDE DE L’AMATEUR DE FAIENCES ET DE PORCELAINES.” Par A. DEMMIN.

**A**MOST unjustifiable and unprovoked attack having been made upon us by M. Demmin, in the last edition of the above work, who devotes nearly a whole chapter of malignity, vainly endeavouring to disturb our equanimity of temper, and which we would willingly have treated with contempt, had we not felt absolutely compelled to say a few words in reply.

Even now we will rather content ourselves by quoting the words of one of his own countrymen, showing the estimation in which the man and his book are held among his compatriots in Paris.

The following remarks appear in the *Gazette des Beaux Arts* (vol. vi., page 81), to which we refer our readers for a more detailed account than we can find space for. Mr. A. Darcel, in reviewing the book, says :—

“ Nous voulons faire justice d’un *prétendu guide* qui, est bien l’œuvre la plus incroyable qu’un éditeur, connu jusqu’ici par des œuvres estimables, ait osé mettre au jour. Il s’agit de la nouvelle édition du *Guide de l’Amateur de Faiences et de Porcelaines*, par M. Auguste Demmin ; édition considérablement augmentée pour le malheur de l’auteur et du lecteur ; le nombre des erreurs, des meprises, et des divagations s’y étant accru en proportion des pages.”

After reviewing the work at great length, and pointing out many of the almost innumerable errors it contains and the general incorrectness of the marks, our reviewer continues :—

“ Pour les poteries Anglaises, il suffit de comparer le *Guide* au livre intitulé *Marks and Monograms*, que M. W. Chaffers vient de publier à Londres, pour reconnaître de quelles erreurs fourmille le premier, et quelles omissions il a faites. Du reste, voici comment un de nos correspondants Anglais juge le *Guide*.

M. A. Demmin's book is very pretentious and full of blunders, his marks horribly sketched, and he seems to have no clear recollection of the names of persons, places, or things. His account of the English manufactures is simply ridiculous. '*Parturient montes, nascitur ridiculus mus.*' Le mot est dur, mais le *Guide*, avec ses prétentions à l'omniscience et la vanité de ses enseignements, ne le mérite-t-il pas?"

In endeavouring to prove the priority of the German Renaissance over the Italian, the propositions Demmin adduces are utterly devoid of truth, and most audaciously presumptive. Here is an example:—

"Les motifs du décor principal des faïences Italiennes sont le plus souvent pris dans les œuvres des maîtres Allemands, Flamands, ou Hollandais, et particulièrement empruntés à Goltzius. Les plats peints d'après les cartons de Raphaël et d'autres maîtres Italiens sont rares."

Any collector of maiolica must know the falsity of this assertion. Goltzius was born in 1558, and it is related that he did not paint until he was 40 years of age; so that whatever was copied from him must belong to the decadence of the art.

A ludicrous error, but one not at all uncommon in our *Guide*, is his transformation into the name of a people, an adjective, used by antiquaries to denote the lake dwellings or *lacustrine* cities, formerly existing on the Swiss lakes. M. Demmin wisely observes: "Les *Lacustres* étaient les anciens peuples de l'Helvétie."

He speaks of Sèvres porcelain "de l'époque de Louis XIV;" whereas Louis XIV. died in 1715, and the Sèvres manufactory was not founded until 1740.

Among other inventions, Demmin transforms the words found on a plate, "Cartus Burdig." (*Cartus Burdigalensis*), the Chartreuse of Bordeaux, into a ceramic painter of that name.

In another instance, finding the inscription "Fato in *botega* di Guido Merlino," and not knowing the meaning of the word *botega*, he translates it into *Bologna*; but such instances of false reading are of frequent occurrence.

On another plate he finds the words "Guidon Salvagio," which refers to the subject painted upon it, Guido the Savage, in one of Ariosto's poems. Demmin gravely informs us that it is actually painted by one Guidon di Salvaggio, who with his brother established himself at Antwerp in 1620—a person existing only in his own imagination.

Again, Demmin observes—"J'ai vu un magnifique surtout de table, qui portait l'inscription '*Della fabrica di Gio. Batta Amonibon* (ou Amionibon) *nalle none di Vicen.* An 1755,' que l'on doit traduire: De la fabrique de Jean

Baptiste Amonibon au vieux noir de Vicence," falsely attributing it to Vicenza. Let us remove the spectacles from his nose and read for ourselves, and we shall find it to be clearly, "Go. Battista Antonibon all Nove, Decen 1755," made by G. B. Antonibon, at Nove (near Bassano).

When our author touches upon English manufactories he is transcendent, and surpasses himself. Let us quote a few of the headings from the *prétendu Guide*, to give some idea of his absurd mistakes ; but we must apologize to our readers for copying such trash :—

"**SANDWICH.**—Faïence a émail stannifère et grès silico alcalin. 1588.

**LAMBETH ET TUHAM.**—Terre cuite et faience a émail stannifère. 1680.

**LIVERPOOL.**—Terre de pipe à vernis plombifère et stannifère. 1674.

**BURSLEM.**—Terre de pipe à vernis plombifère et à émail stannifère.  
Daniel Bold, potier. 1766.

**SACKFIELD EN SHROPSHIRE.**—Terre de pipe à vernis plombifère et émail stannifère. 1713.

**ASTBOURG.**—Terre de pipe à vernis plombifère et à émail stannifère.  
*Wedgwood.* 1725.

**ASTBOURG. Porcelaine Anglais.** And in the supplementary additions he says, "Il existe aussi des biscuits qui portent la marque *Wedgwood & Bentley*.

**BOW, PRÈS LEEDS.**—Terre cuite à émail stannifère. 1745.

**BOW SCHELSEA.**—Terre de pipe à émail stannifère et faience à addition kaolinique dite porcelaine opaque, marked C. B. 1740.

**DERBY** (appelé en Angleterre Crown Derby).—Porcelaine à pâte tendre.  
1750.

**DEWSBURG.**—Porcelaine à pâte tendre. 1750.

**WORCHESTER.**—Porcelaine à pâte tendre. 1751.

**CAUGLEY.**—Porcelaine à pâte tendre. 1755.

**SHELTON.**—Porcelaine à pâte dure. *Cookworthay.* 1765.

**BRISTOL.**—Porcelaine à pâte dure. *Wm. Cowles.* 1772.

**COALPORT.**—Porcelaine. *Johann Turner.* 1772.

**LEEDS.**—MM. Devonport & Co. fabriquent actuellement à Leeds des porcelain opaques, &c."

Perhaps Demmin will inform us in his next edition of the *prétendu Guide* where are the *fabriques* of Tuham, Sackfield, Astbourg, Bow near Leeds, Bow Schelsea, and Dewsburg? for none of these places are to be found in our English itineraries ; and who are the potters, Daniel Bold of Burslem, Wedgwood of Astbourg, Cookworthay of Shelton, Wm. Cowles of Bristol, Johann Turner of Coalport, and Devonport & Co. of Leeds? for we have never heard of such persons at the places here assigned to them.

M. A. Jacquemart, who does not once use Demmin's name in his recent

work, *Les Merveilles de la Céramique*, alludes to him, truly indeed, as “*un écrivain qui a l'habitude de l'écorcher les noms et les dates.*” This is fully exemplified in the preceding quotations from the *prétendu Guide*: and M. Darcel says:—“Qu'importent les dates à M. Demmin? Quand elles ont passé par ses mains, elles sont plus embrouillées qu'une pelote de laine dévidée par un singe.”

The reviewer continues:—

“M. A. Demmin a prouvé qu'il ne connaît rien à la chimie et à la technologie céramiques, qu'il est brouillé avec la géographie et l'histoire, que l'art lui est étranger, qu'il nie les faits avérés pour en inventer d'apocryphes, qu'il supprime de sa pleine autorité ce qui gêne ses théories pour y substituer ses billevesées, transportant d'un siècle à un autre, les hommes et les choses, prenant une date pour une enseigne, une boutique pour une ville, un adjectif pour un peuple, et une marque de possession pour un céramiste. Il a prouvé que ses renseignements sont nuls là où ils ne sont point fautifs. Tout cela parce qu'il ignore ce dont il parle, et parce qu'au lieu de se renseigner pour instruire les autres il se contente d'affirmer ce qu'il prétend, c'est-à-dire que toute la céramique et tout l'art viennent de l'Allemagne et de la Hollande. C'est le dada où il s'est mis en selle.

“Quelle belle chose qu'un dada alors qu'on l'a solidement enfourché! Les faits qui se dressent en obstacles, les preuves qui se creusent en fondrières, les raisonnements qui s'enlacent en halliers, on les escalade, on les franchit, on les rompt. Tout empêchement est surmonté; on va arriver au but, mais la monture surmenée s'abat et brise les reins de son cavalier. C'est ce qui est arrivé à M. A. Demmin. Son dada c'est l'antériorité de la renaissance Allemande sur l'Italienne. A cela il sacrifie tout, les témoignages contemporains, les faits les mieux acquis, les monuments eux-mêmes. Mais après ce grand effort, SON LIVRE EST LA RISÉE DE CEUX QUI SAVENT, LE TROUBLE DE CEUX QUI APPRENNENT, ET UN LEURRE POUR CEUX QUI IGNORENT.”





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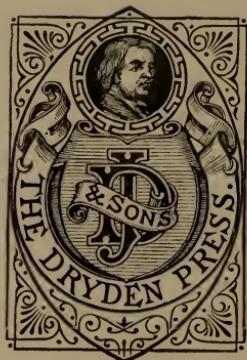
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